

No 500 July 2016
Every four weeks

Panini Magazines
presents

Comic Strips! Features! Pin~ups!

DOCTOR WHO MAGAZINE

**FANTASTIC
500TH
ISSUE**

**THE DALEKS
ARE BACK!**

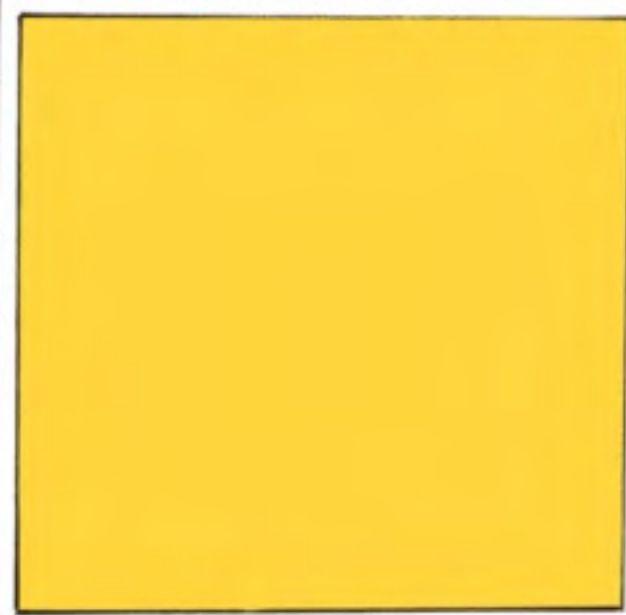
FREE STICKERS!



FREE STICKERS!

**PLUS
A FULL COLOUR
DR WHO PANORAMA
INSIDE!**

**PRIZE-WINNING
COMPETITIONS
INSIDE**



"I'd landed on the planet Sigma to visit my old friend Ivan Asimoff – but a malfunction of the TARDIS saw me arrive half a million years early, when the planet was overrun by bog-monsters! Things were looking pretty hairy – but I was able to distract them with my Venusian marble collection and I made good my escape!"

... from the Doctor's Journal, entry 15234/C-4



A LETTER FROM THE DOCTOR



Dear All,

29 April 2016

It's no surprise to find **Doctor Who Magazine** has reached its 500th edition. Obviously. Because I was asked to write a letter for its 1,000th edition also. Or was that the 100,000th edition? I can't remember. It was a long time ago. Seems like only yesterday.

What fun for a television actor to see himself portrayed in a comic strip pretending to be 'The Doctor'. And the magazine has published so many wonderful comic strips of all those wonderful actors pretending to be 'The Doctor'. Of them all, though, I think this one looks the most like me.

I know **DWM** has inspired many followers of the television adventures of this Time Lord to write their own stories, draw their own pictures, and make their own music and films. What an achievement. Not only to make a magazine that celebrates the greatest fictional (?) character ever, but to have created so many ripples of brilliant creativity across the entire universe. And all for 12p an issue!

Well, time I was off. Being 'Dr Who' keeps me very busy. And so does the acting.

Happy Times and Places,

PETER
CAPALDI



- Download the free Aurasma app on your smartphone or tablet
- Search for the 'Doctor Who Magazine' channel and select 'follow'
- Hold your device over the front of the image of Peter above, and watch his special message!



Pull to **OPEN**



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DOCTOR WHO
MAGAZINE

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Letter from the Editor

W

e are record-breakers. Officially. Yes, as you surely can't have failed to notice from the

front of our big shiny box, **Doctor Who Magazine** is Five Hundred Issues old. For a 'TV tie-in', that's world-beating.

The story of **DWM** is told in a special supplement which you'll also find inside this package (although 'supplement' is a funny word to use for something that's another 116-page magazine), so I won't go on about our history too much here. But here are some facts and figures that aren't printed elsewhere – as you all know how much I like my facts and figures.

■ Among the 150,000+ purchasers of Issue 1 of *Doctor Who Weekly* were eight-year-old David Tennant, 16-year-old Russell T Davies and 17-year-old Steven Moffat. All of them have been reading the magazine ever since. Hello!

■ Talking of Russell and Steven, I've worked out that the two of them have collectively written approximately 150,000 words for **DWM**, which is the equivalent wordcount of 10 full-length *Doctor Who* scripts.

■ That's nothing, however, compared to our most prolific writer, Andrew Pixley, who's written at least two million words, not including his work on the **DWM** Specials. All hail the great Archivist!

■ The most enduring part of the magazine, however, is the comic strip, which has appeared in nearly every issue since the start. We've originated 5000 pages of strip, won two *Eagle* awards, and given the Doctor ten new companions. We've invited back a whole host of artists from the strip's history to draw this issue's very special adventure, *The Stockbridge Showdown*, which begins on page 35. No flicking ahead, though; you'll only spoil it for yourselves.

■ We tried to work out who's been on the most **DWM** covers, but we kept losing count, and/or having arguments about whether we should include small DVD covers in the top right-hand corner. One way or another, though, we're pretty sure that Tom Baker is the winner. We speak to Tom on page 20. Obviously.

■ I've had my calculator out again. According to our records (some of which have almost disintegrated with age), across the last 499 issues we've sold over 14 million copies. Thank you all very much!

We hope you enjoy this very special edition of the greatest magazine in the galaxy.

Tom

16

"My wife would catch me and say, 'You've been reading *Doctor Who Magazine* again!'"

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BBC

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All the latest official news from every corner of the *Doctor Who* universe...

Hugo Nomination



The Veil in the award-nominated *Heaven Sent*.

■ Last year's *Doctor Who* episode *Heaven Sent*, which was written by Steven Moffat and directed by Rachel Talalay, has been nominated for a Hugo Award. The awards are given annually for outstanding science-fiction and fantasy works.

Doctor Who is competing against Universal's *Grimm*, Marvel Television's *Jessica Jones*, DHX Media's *My Little Pony* and Kripke Enterprises's *Supernatural* to win the prestigious award for Best Dramatic Presentation (Short Form).

The winners of the 2016 Hugo awards will be announced on Saturday 20 August at the MidAmeriCon II Hugo Awards Ceremony held in Missouri.

Target Display

■ The display of original artwork from the covers of Target Books has proved so popular that its run at the Cartoon Museum in London has been extended until 5 June 2016. Visit www.cartoonmuseum.org and take DWM with you for a discount.

Titan Comics



■ Comic publisher Titan is set to release *Supremacy of the Cybermen*, starring the Ninth, Tenth Doctor, Eleventh Doctor and Twelfth Doctors, alongside their strip companions Gabby, Cindy, Alice, Rose and Captain Jack. This comic will be a five-part, bi-weekly adventure, written by George Mann and Cavan Scott with art by Alessandro Vitti. This first issue will be released with five variant covers in shops and on digital platforms on 6 July 2016, supported by Titan's third annual *Doctor Who* Comics Day event on Saturday 9 July 2016. Visit www.titan-comics.com for details.

DOCTOR WHO MAGAZINE

It's Bill!

Pearl Mackie has been named as the actress who will play the Doctor's new companion, Bill. She was revealed on Saturday 23 April in a special scene, which was shot in secret on 13 April. The scene was shown to more than five million viewers on BBC One during half-time of the FA Cup semi-final between Everton and Manchester United.

"I'm incredibly excited to be joining the *Doctor Who* family," said Pearl. "It's such an extraordinary British institution, I couldn't be prouder to call the TARDIS my home."

28-year-old Pearl described her character, Bill, as "wicked", and "cool, strong, sharp, a little bit vulnerable with a bit of geekiness thrown in."

Pearl graduated from Bristol Old Vic Theatre School in 2010. She played Anne-Marie Frasier in *Doctors* in 2014 and is currently performing in the West End production of *The Curious Incident of the Dog in the Night-Time* at The Gielgud Theatre.

After meeting her first Dalek on set, Pearl enthused, "I'm not sure it will ever become 'the norm' seeing crazy monsters on set, but I cannot wait to meet some more! The weirder the better, bring it on! I always loved stage combat



Peter Capaldi and Pearl Mackie record their first scene together...

at drama school so I can't wait to get on set and kick some evil monsters into the next dimension!"

Pearl will be teaming up with Peter Capaldi for his third series as the Doctor.

"Peter Capaldi is such a brilliant actor, and his Doctor is such a wacky and wonderful character," said Pearl of her co-star. "I can't wait to see what adventures are in store for him and Bill throughout time and space."

Peter Capaldi commented, "It is a genuine delight to welcome Pearl Mackie to *Doctor Who*. A fine, fine actress with a wonderful zest and charm, she's a

refreshing addition to the TARDIS and will bring a universe of exciting new possibilities to the Doctor's adventures."

Steven Moffat, executive producer and head writer of *Doctor Who* added, "A new face in the TARDIS, a new voyage about to begin: welcome aboard the amazing Pearl Mackie! This is where the story really starts."

Recording for next year's series of *Doctor Who* will start in the summer, for transmission in the spring of 2017. DWM hopes to be able to speak to Pearl Mackie for an interview soon, but in the meantime, she's sent us the letter below...

A Letter from Pearl Mackie to DWM readers...

I am writing this from my dressing room at The Gielgud Theatre, where I am currently finishing my journey with *The Curious Incident of the Dog in the Night-Time*. I am soaking. This morning's brilliant sunshine means I am wearing sandals and a summer dress. I get off the bus in Piccadilly Circus and the heavens open. And this ain't no light shower. This is one of those biblical epic flash flood type of storms which makes you wonder if the Thames might burst its banks. I have no umbrella.

I'm dashing through the streets, slipping out of my sandals and ducking into doorways to keep my hair dry (Afro hair + torrential rain = serious shrinkage), and as I reach my stage door there is one *Doctor Who* fan waiting for me - equally soaking, but smiling. I sign his sodden autograph book, and we take a selfie with rain-soaked faces and exchange soggy hugs and gratitudes. When I get up here, I can't hold myself together. I burst into tears (as if I wasn't wet enough!), overwhelmed with the love I have just received.

It is this incredible dedication and unapologetic Whovian love that has most touched me since the release of the trailer. There is nothing fair-weather about it. To the readers of *Doctor Who Magazine*, who know that this fandom cannot be contained by time or space, this might seem like an unenlightened comment. But as a newcomer to this amazing community, your beautifully warm welcome is something I will never forget.

I am so excited to be writing this letter for DWM's 500th issue, and I really hope you all love Bill as much as I did when I first read the script. I cannot wait to see where her adventures with the Doctor will take her. And to the fans and the DWM readership, I salute you.

Pearl Mackie 10 May 2016



PHOTOS: RAY BURMISTON

FREE AUDIO DOWNLOADS!

As part of **Doctor Who Magazine's** 500th birthday celebrations, we're offering readers two FREE audio dramas to download from Big Finish Productions!

THE WAR DOCTOR ONLY THE MONSTROUS

1.1 The Innocent

STARRING John Hurt, Jacqueline Pearce and Carolyn Seymour

WRITTEN & DIRECTED BY Nicholas Briggs

■ As the Daleks mass their time fleet for a final assault on Gallifrey, something ancient is waiting for them at Omega One. And a sacrifice must be made.

Arch-manipulator and Time Lord strategist, Cardinal Ollistra receives shock news of the Doctor's death.

Meanwhile, on the planet Keska, a parochial war has returned to plague a peaceful civilisation after decades of tranquillity. But how can such a war have any connection with the great Time War which, at any one moment in the whole of eternity, could tear the universe apart?

DOOM COALITION

1.1 The Eleven

STARRING Paul McGann, Nicola Walker and Mark Bonnar

WRITTEN BY Matt Fitton

DIRECTED BY Ken Bentley

■ The Eleven. A Time Lord whose previous personalities live on in his



mind: arguing, plotting, jostling for supremacy... He is also Gallifrey's most dangerous criminal. And he has escaped.

The Doctor is recalled to his homeworld to lead the hunt. As they search the Capitol's corridors of power, the Academy halls and the cells of the highest security penitentiary, Liv realises the worst monsters may be among the Doctor's own people.

For inside his fractured mind, the Eleven has a plan. And its deadly consequences will extend through space and time...

In addition to the free stories, the complete box sets of the *The War Doctor: Only the Monstrous* and *Doom Coalition 1* are available at a big discount to **DWM** readers on both CD and download. To take advantage of these offers, visit www.bigfinish.com/dwm500offer and enter the password

thursday111079

EXCLUSIVE OFFER FROM THE BBC STORE!

BBC Store is the new digital service from the BBC that makes it easy to buy, download and keep digital copies of your favourite BBC programmes. **DWM** readers can buy a collection of 12 of the very best *Doctor Who* stories from the last 53 years at a special discounted price. The titles included in this unmissable offer are:

- *The Daleks (aka The Mutants)*
- *The Tomb of the Cybermen*
- *The Green Death*
- *Genesis of the Daleks*
- *The Caves of Androzani*
- *The Curse of Fenric*
- *Rose*

- *The Girl in the Fireplace*
- *Blink*
- *The Doctor's Wife*
- *The Day of the Doctor*
- *Mummy on the Orient Express*

DWM readers can buy the bundle, to enjoy on computers, tablets and mobile devices, from BBC Store for only £14.39 (normal price £35.99) at <https://store.bbc.com/doctor-who/the-best-of-doctor-who> using the code **DOCTOR60**. The offer ends on 31 July 2016. Terms and conditions apply – see <https://store.bbc.com/TAndCs> for details. Please note that BBC Store is only available in the UK.



SORVAD'S HANDY STICKER SHEET GUIDE

Hello readers, Sorvad here. You may be confused about the nature of those small, non-clickable, un-swipeable icons that accompany this issue. They are 'stickers' and we used to use them to decorate stuff before emojis and Instagram filters. You can affix them to the exciting background as suggested on the right, but feel free to use your imagination. To paraphrase Terry Nation, "If the rocks



talk, fine, that's my planet. If Paul Cornell's disembodied head swoops down to devour Mr Bellamy, well, that's what happens on my planet." You can also use them to decorate your exercise books (do you still have exercise books?) or swap them with friends in the playground (do you still have playgrounds?). Why not send us a picture of whatever godforsaken creation you come up with? We might even print the best ones if it's a slow news month or Ben Cook delivers late again.

Have fun! (Do you still have fun?)
Love, Sorvad



FOUR DOCTORS, FIVE ISSUES, ONE EPIC ADVENTURE!

TITAN COMICS
PRESENTS

DOCTOR WHO

COMICS DAY
JULY 9 2016



THE DOCTOR WHO EVENT OF THE SUMMER!

The weekly event, running through July and August 2016, features the Ninth Tenth, Eleventh and Twelfth Doctors and their companions, plus a galaxy of guest stars, all together for the first time ever for a thrilling all-new adventure to fight one of their oldest and deadliest foes, the Cyberman!

Written by **Cavan Scott**, author of the *Ninth Doctor* and *Vikings* comic series and **George Mann**, author of the *Eighth Doctor*, *Twelfth Doctor* and *Dark Souls* comic series, with art by **Alessandro Vitti**!

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A round-up of what the cast and crew of *Doctor Who* have been up to away from the series...

Capaldi Thinks Aliens

■ **Peter Capaldi** narrated BBC Four's *Aliens: The Big Think* on 21 April, which investigated the search for extra-terrestrials. His *Titus Andronicus*, filmed in Rome for *The Complete Walk*, was broadcast live from Shakespeare's Globe on 23 April across 37 big screens between Westminster and Tower bridges, plus at landmark buildings in Liverpool and internationally. *Shakespeare Live!*, which **David Tennant** presented with **Catherine Tate**, received a DVD release on 23 May.

Royal Date

■ Netflix has announced all ten episodes of its Queen Elizabeth II drama, *The Crown*, with **Matt Smith** as Prince Philip, will stream from 4 November (tinyurl.com/mattdate). **Matt** told Netflix's April Paris showcase he understood the Royal Family far better as a result of playing the role: "We grew to love them quite a lot, in a much greater way than we ever did. I sort of learned a lot about the history of my own country that I was completely unaware of."

Are you Bovvered?

■ **Catherine Tate** embarks on a 21-date UK tour of *The Catherine Tate Show Live* on 1 November at the O2 Apollo in Manchester, reviving many of her well known characters. The show will travel to Sheffield, Leicester, Southend, Edinburgh, Glasgow, Newcastle, Leeds, London, Plymouth, Bournemouth, Cardiff, Portsmouth, Liverpool, Oxford, Brighton, Nottingham, Ipswich, Birmingham, Wolverhampton and Bristol until 3 December. For details and tickets visit tinyurl.com/tatebovvered

Maisie Amazes

■ *Game of Thrones* Season Six, featuring **Maisie Williams** as Arya Stark with **Diana**

Rigg as Olenna Tyrell, commenced on 24 April and runs on HBO/Sky Atlantic until 26 June. **Maisie** astonished fans when she gatecrashed a series premiere party held at the University of California in Los Angeles. She also attended the launch of her New Orleans set movie *The Devil and the Deep Blue Sea* (in which she plays homeless girl Millie, who helps a grieving widower build a raft from rubbish to sail across the Atlantic) at New York's Tribeca Film Festival. Her forthcoming films include

Percy and Mary Shelley romance *A Storm in the Stars* as Isabel Baxter and sci-fi thriller *iBoy* as Lucy. **Williams** was a guest on CBS' *Late Night with Seth Meyers* on 13 April, *The Late Late Show with James Corden* on 26 April and C4's *Alan Carr: Chatty Man* on 5 May.



Tate and Tennant in *Shakespeare Live!*

Awards

■ At the British Academy Television Craft Awards on 24 April, **Russell T Davies** collected the Writer: Drama gong for *Cucumber*, while *Planet of Evil*'s **Jenny Shirecore** took Make Up & Hair Design for *The Dresser*. The People's Voice Webby Awards were announced on 26 April with the **David Tennant**-hosted *RE:Shakespeare* app winning within the Mobile Sites & Apps: Cultural Institutions category. **James Corden** will host the Tony Awards at New York's Beacon Theatre on 12 June.

Jenna and Alex Trails

■ The latest trailer for *Me Before You*, which arrives on 3 June featuring **Jenna Coleman** as Katrina Clark, can be checked out via www.tinyurl.com/jennatrail. **Alex Kingston** reprised her role as Dinah Lance in the CW's *Arrow* funeral episode *Canary Cry* on 27 April (Sky 1 was 5 May) and appears as Ria in the trailer for romantic comedy *Happily Ever After* (www.tinyurl.com/HappyEverAlex). **Samuel Anderson**'s BBC Three witness protection sitcom *Witless*, in which he plays Patrick aired on BBC Three until 20 May while BBC One repeats it one week later until 27 May.

Broadchurch 3

■ Shooting commenced this month in Bridport, West Bay and Clevedon on the third and final series of **Chris Chibnall**'s *Broadchurch*. It stars **David Tennant** as DI Alec Hardy, **Arthur Darvill** as Reverend Paul Coates and **Olivia Colman** as DS Ellie Miller, plus **Sarah Parish** and **Charlie Higson**. The story involves the consequences of a sexual assault. The eight episodes include **Daniel Nettheim** among the directors. Chibnall says, "This is the final chapter of *Broadchurch*. We have one last story to tell, featuring both familiar faces and new characters. I hope it's a compelling and emotional farewell to a world and show that means so much to me."



Maisie Williams at the *Game of Thrones* Season Six photocall in Tokyo, Japan on 19 April.

PHOTO © REXSHUTTERSTOCK

David Tennant has contributed spoken word track *Undone* for *Broadchurch* composer Ólafur Arnalds' new album *Late Night Tales*, which is released on 24 June.

Tenth Doctorate

■ On 5 July **David Tennant** will receive an honorary Doctor of Drama degree bestowed from Glasgow's Royal Conservatoire of Scotland, where he studied between 1988 and 1991 when it was known as the Royal Scottish Academy of Music and Drama. **David** was a guest on CBS' *The Late Show with Stephen Colbert* on 27 April, played Jimmy Porter in Radio 4's *Look Back in Anger* by John Osborne and presented *Archive on 4: Tennant Looks Back at Osborne* on 30 April. **David** is due to reprise his role as the narrator for the third series of BBC Two's *W1A*.

G'day Chris

■ **Christopher Eccleston** will head down under to Australia for five months to reprise **Matt Jamison** in the third and final eight-part series of HBO's *The Leftovers*. Five episodes will be shot there, with the other three being helmed in the US. **Christopher** was among the backers of *Dare to be Free*, a new play about Mancunian workers' right pioneer Mary

Quaile, which launched at the Manchester May Day Festival on 30 April. It will culminate with a performance at Three Minute Theatre on 4 June.

Gatiss at the Park

■ **Mark Gatiss** will play Harold, a self-avowed 'pock-marked, Jew fairy', opposite his husband, *Robot of Sherwood* and *An Adventure in Space and Time*'s **Ian Hallard**, in a revival of Mart Crowley's 1968 play *The Boys in the Band*. The play is being staged at London's Park Theatre from 28 September to 30 October, and concerns nine gay men in a New York apartment (www.parktheatre.co.uk).

Comic Cuts

■ **John Barrowman** and sister **Carole** are writing a new series of *Torchwood* comic books to be published by Titan Comics from 6 July.

Doctor Who storyboard artist and *DWM* illustrator **Mike Collins** has helped recreate Picasso's famous light experiment with a LED torch by creating an exclusive character, *Lightman*. He explains the process via tinyurl.com/sednacollins

Obituary

■ *Hi-De-Hi* star **Barry Howard**, who played Oliver Barnes in 2009-10's *The End of Time*, died on 28 April aged 78. **DWM**



Barry Howard as Oliver Barnes of the Silver Cloak.



Samuel Anderson in the BBC Three sitcom *Witless*.

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Your views on what's going on in the world of *Doctor Who*...

PICK OF THE PENGUIN

Hiya gang! How ya doin'? Yes, it's your old pal Frobisher here, lookin' after the *DWM* letters page just like I did way-back-when. So, grab yourself a chocolate pilchard and let's take a looksee at what's in the mailbag...

The Mighty 500!

■ **DAVID MCKINLAY** MELBOURNE
A quick word of congratulations on reaching a rare milestone of 500 issues. For those of us with long memories and a long association with *Doctor Who* (since the Hartnell days!), the magazine has been, for over 35 years, a source of constant information. You've adapted to colour printing, many changes of format, a series being cancelled then revived, a digital alternative and the advent of

the Internet, and of course many a regeneration of the Doctor.

Thank you for bringing fans together the world over – and closer to home as well. One morning, I was reading the *DWM* on the train on my daily commute. I could sense my fellow passenger beside me peeking at what I was reading. After a time she could no longer contain herself and asked where I found the magazine. We had an enjoyable chat about *Doctor Who* for the remainder of the journey and your circulation numbers increased by one that day. Here's to Issue One Thousand!

■ **BRYN MITCHELL** (15) WARRINGTON
DWM 499's cover boldly proclaims, in reference to its article on what it means to live forever in the *Doctor*

Hey, look, it's my old chums, the Doc and Peri, who were the cover stars of *DWM* 100! I was still in the TARDIS and missed my big chance – but I'm not bitter...



A Lifelong Friend

■ **JOHN SHARKEY** EMAIL
I am sure that you will get many messages like this, but I felt that I would like to say hello. I first came on board with Issue 100. After that, and badgering my parents from then on, the newsagent kept it for me. And that was it. In the time since, the show went away, flared briefly and then came back in glory in 2005. In my life, school, university, work, relationships, marriage, passing of parents and others have occurred. But every four weeks you

have always been there for me. To everyone who has ever worked at *DWM* – you have informed and entertained about our favourite TV show. Thank you!

No, no, thank you, John! Your touching letter wins you *The Maltese Penguin*, a classic audio starring yours truly and the Sixth Doc. It's available from www.bigfinish.com priced just £5 on CD or to download.



Who universe, "We help ourselves to IMMORTALITY!" But surely, the brilliant *DWM*, which is now celebrating its 500th issue claimed this prize long ago. What other explanation is there for its persistence (including 16 years without any televised series) than the magazine at some point or another taking a cheeky swig of the Sisterhood of Karn's Elixir of Life?

■ **KEN KIELTYKA** EMAIL
Five hundred! Finally! I started with Issue 79. Great way to start off, with a *Season Survey* result issue. I have loved the magazine ever since, and loved how it's always been there, TV show or not. Issue 400 is my favourite issue since it gave such a great sense and review of what *DWM* has been

all about. It was so great in fact, that I was bummed I'd have to wait over seven years for Issue 500! I was looking forward to Issue 450, figuring that would be a nice special issue on the way to Issue 500, which it was, and in that issue, I even finally got a letter published, after all these years.

But I remember in the letters page of Issue 400 reading about the guy who got married in the Fifth Doctor's jacket, or seeing the little baby reading an issue of *DWM*, and all the other people talking about the events in their lives... Now, since Issue 400 I've gotten married, and have my little 14-month-old *Who* fan (Zoe, of course!). Life is good, *DWM* is great. Happy 500!

■ **EWAN MORGAN** ABERDEEN
Wishing you a massive happy birthday! I started on Issue 47 and it's been a very happy 36-year-old marriage.

Perhaps now is the time to tell you that I did have a brief fling in 1981 with *Blake's 7 Monthly* but it only lasted three issues and it meant nothing you understand, nothing. You're still my little FiFi.

■ **KATE GRIFFITHS** EMAIL
My first issue of *DWM* was 198 way back in 1993 in the 30th anniversary year. I bought the last battered copy from Leeds railway station. I haven't missed an issue since (I still have them all too). I've loved it all these years and it's been great going through all the ups and downs with you. What's impressed me the most was how you kept going through 'The Wilderness

DOCTOR WHOAH!

by baxter



CLARA LOOK! THAT WAS THE LAST MAGAZINE PUBLISHED ON EARTH BEFORE FACEBOOK BECAME SENTIENT AND DECIMATED THE POPULATION!

AS LONG AS IT DOESN'T GO OFFLINE THAT'S FINE WITH ME

Years'. To not have the programme you are based on being produced, yet able to produce a varied, interesting magazine every four weeks is very impressive. It shows how much *Doctor Who* is loved. I still look forward to the magazine every month as much as I always have. I also love how you didn't forget about the rich history of the show when the glossy new series came along; it could have been all too easy to make it all about the new episodes, but you didn't. You have always been loyal to the whole almost-53-year history. Long may you continue.

■ **LUKE NYUL** (22) EMAIL

I've been reading your magazine since Issue 375 and would like to congratulate you on getting to 500! This is exciting for me as this is the first landmark issue I'll be receiving (sadly I missed Issue 400 when it came out). Thanks for being a regular, reliable source of *Who*-goodness and here's to another 500!

■ **PHILLIP MADELEY** (30), MANCHESTER

Five hundred issues, what a massive achievement! But it's also the 20th anniversary of a particular publication that not only caught my imagination, but pretty much changed my life. The thrilling TV Movie sparked my interest on that momentous Bank Holiday Monday in May 1996, but it was a chance sighting of **DWM**'s equally glossy *Movie Special* in my local supermarket, with its 'Story So Far...' feature, that really lit the flame.

It wasn't easy being part of that 'lost generation' of young fans during the late 90s but the tenacity, positivity and enduring passion of this magazine and its readers made a real difference and kept the flame burning bright. I still have that *Movie Special*... the best £1.99 I ever spent. Cheers, **DWM**!

■ **MILES HOWELL** EMAIL

I got my first copy of **DWM** when David Tennant had just become the Doctor (the issue in question showed off his costume) but have never written



The Fourth Doc, star of the earliest issues of *Doctor Who Weekly*. Gotta love the scarf!

to you before. Thank you for keeping us up to date with *Doctor Who* news all year out, especially when the show is off the air. Reading **DWM** should keep me entertained within the world of *Doctor Who* this year.

■ **LEIGH WOOD** (37) EMAIL

Congratulations on your 500th issue. What an amazing achievement, and even more so for the fact that there has been such a consistently high quality over the years.

Well done to editor Tom Spilsbury and his predecessors. You have all made **DWM** a uniquely integral part of *Doctor Who* throughout my lifetime, because in the grandest traditions the magazine has always informed, educated and entertained. Happy times and places, and hooray to that!

■ **NICK SAVAGE** (18) RUGBY

Given that the landmark 500th issue has presented this opportunity, I feel compelled to say what **DWM** means to me. I am currently studying for my A-levels, which is a very stressful time indeed. A typical day can leave me feeling very drained and down. **DWM** provides an escape for me into the world of my favourite show, and

after a good few hours reading, I feel much refreshed and happy. Thank you, **DWM**, for being so important in my life.

■ **PHIL JOHNSON** (46) LIVERPOOL

I'm sat here in the small spare bedroom of my house fondly referred to as the Tomb of Rassilon (due to a huge *Doctor Who* collection) and I think back to my junior school days, and in particular the week of 17 October 1979. When chatting to my teacher, Mr Melia after class, he casually mentioned that a new *Doctor Who* comic was out!

I gulped, made my excuses ran home, grabbed some silver from my TARDIS money bank and raced to my local news agents to buy Issue 1 of *Doctor Who Weekly*.

That was 37 years ago! I was already a big fan of the TV show and I quickly became a big fan of its amazing partner, **DWM**. I still get the same buzz every four weeks buying each new issue. It's still fresh, brilliantly produced and a fascinating read. Thank you to all involved.

■ **NOEL BUTTERWORTH** SWITZERLAND

While reading my Issue 499 of **DWM**, I was reflecting how, once again, while *Doctor Who* is not on TV, **DWM** fills the void. It's the late 80s and 90s all over again. I turn to the back cover to see the advert for the next issue – Issue 500 – and am reminded of the significant role **DWM** has in *Doctor Who* history and its return to TV. A hugely significant role. I doubt I would be still so much of a fan without **DWM** – always finding something to print to keep us interested.

Pat yourselves on the backs. You're the spine of *Doctor Who* fandom and without you I honestly doubt *Doctor Who* on TV would be as it is. Well done, **DWM**, on reaching 500 issues.

Aw, shucks, you guys! Those letters sure bring a lump to this Whifferrill's throat. But I'm just one of the old guard now – and I hear there's a new kid in town...

Welcome Aboard, Bill!

■ **JACOB LOCKETT** EMAIL

After months of dizzying speculation and sleepless nights, we finally have our new companion! Welcome aboard the TARDIS Pearl Mackie! I was thoroughly impressed by her performance in the scene that accompanied her announcement. I immensely enjoyed her chemistry with Peter Capaldi and was awestruck by her skilful comedic timing.

Bill displayed so many companion traits – bravery, fear, wonder, and excitement. Pearl's going to be brilliant! However, I'm a little confused by her character's name. Is 'Bill' short for 'Billie'? Is her actual name 'Bill'? I guess we all have to wait and see. ▶

WHOTUBE

This month's pick of *Who*-related videos!



■ This month, WhoTube is dedicated to introduction of the Doctor's new companion... revealed in this exclusive scene to be Pearl Mackie as Bill. Go to: tinyurl.com/IntroducingBill



■ An excited Pearl is interviewed on set about being the Doctor's new companion, and talks about first-day madness and meeting Peter Capaldi. Go to: tinyurl.com/MeetPearlMackie



■ Go behind the scenes on Pearl's very first day on the set of *Doctor Who*, as she takes part in a photoshoot and does some running down corridors! Go to: tinyurl.com/PearlsFirstDay



■ A Dalek may be the deadliest creature in all of time and space, but when Pearl is introduced to one, she's all smiles. It's the most wonderful reaction! Go to: tinyurl.com/PearlDalek



■ *The Fan Show*'s Christel Dee watches the unveiling of the new companion and shares her thoughts on what sort of character she thinks Bill might be. Go to: tinyurl.com/ChristelReaction



PICK OF THE PENGUIN

◀ The next series is beginning to shape up quite well!

JENNIFER SHELDEN LEICESTER

It was great to see the introduction of Bill as the new companion. It brightened up an otherwise dull half of football with a thrilling introduction, and a Dalek for good luck! Bill is a great choice of name, alluding to *Who* legends Hartnell and Russell.

DAVID SUDDERY (13) SOUTHAMPTON

The announcement of Bill took me completely by surprise! I was watching the football with my dad, when suddenly a brand-new *Doctor Who* scene came on the telly. I had no idea it was coming! Bill looks like she'll be an amazing companion for the Doctor, and I can't wait to see her step aboard the TARDIS next year.

SIMON DARLEY (41) DONCASTER

Publicity-wise, an interesting choice for the new companion. Thinking about it, the advantage of casting a relative unknown means no pre-conceived ideas. This was an unfair disadvantage to Bonnie Langford for one, who has since proven herself time and time again in the Big Finish audios. Even Billie Piper and Catherine Tate had several negative comments when they were first announced, and look how well they turned out. So, a big welcome to Pearl Mackie – it looks like the Doctor and Bill are going to be a perfect contrast to each other!

I'm sure Bill will be just swell. Maybe almost as good as me and Peri were back in the day! And talking of terrific TARDIS teams...

A Treat for the Ears

CIARAN WARD EMAIL

Reading Issue 498 of **DWM** was a nostalgic experience which took me back to 2008. Your audio previews



The Doctor and Donna, back for new audios! Hey, Mr Briggs, I'm still free for work too, y'know...

detailing the Doctor and Donna's upcoming audio adventures reminded of a time when their TV adventures were the ones that you previewed (spoiler-free). Alas, gone are those days, but I still have the Big Finish stories to look forward to.

As I've never listened to a Big Finish audio, I'm keen to see what they have to offer. What better way to start, than with the Doctor-Donna? Thank you for introducing me to this medium – I look forward to reading your reviews of them.

ABEN BRIDGEN EMAIL

As a lifelong *Doctor Who* fan of 40 years, I am rather ashamed to admit that have only just got into the amazing *Doctor Who* audio dramas from Big Finish. To have new stories involving previous Doctors and his companions is a real treat!

I must also confess to being lost with the chronology of all the stories now available. Please can you do a feature on the names and order of all the audio stories?

CONNOR ALLEN EMAIL

What a pleasure it was to read the feature in Issue 498 on the return of

the Tenth Doctor and Donna in the form of a new set of Big Finish audios. Reading the fabulous feature just made me hyped even more for this set to be released! I cannot wait to be whisked back to my favourite era of the show. Thanks to Big Finish for reuniting everyone's favourite *Who* double act!

A Sight for Sore Eyes

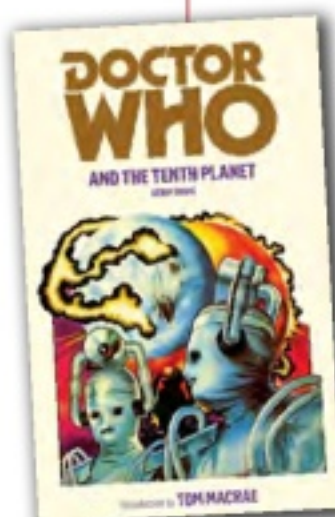
BRANDON ARTHUR (18) BATH

I was overjoyed by the cover of **DWM** 499. Seeing the original artwork of the *Genesis of the Daleks* novelisation on such a large scale was a real treat and I think it's wonderful that the range continues to be celebrated. I actually stumbled upon the range thanks to the cover artwork of *Doctor Who and the Tenth Planet*, to which I was immediately drawn.

Nearly five years later, I proudly continue to collect the range, often making my next choice of purchase based on the cover!

CONNOR GODDARD PERTH, AUSTRALIA

Thank you, **DWM**, for your amazing coverage on the Target novels in Issues 497, 498 and 499. I loved all the articles both about the releases as well as the amazing cover exhibition.



WE ALSO HEARD FROM...

Get in touch with us via Twitter!

@_DavidWinfield It's Issue 500 and my 500th Tweet! Happy Anniversary! I'm now going to visit the 1000th Issue celebrations. Vworp Vworp!

@TerryBoniface Gosh. Such a long time since skipping school early to meet Tom Baker and get Issue 1. Remember it as if it was yesterday!

@Timelord68 Amazing cover to Issue 499, best piece of *Doctor Who* art ever and I've not even turned a page!

@Chuffytom22 Loved the front cover of **DWM** 499, reminds me of those dizzy days imagining *Doctor Who* in your mind's eye.

@StetsonDoctor I thoroughly enjoyed *Witch Hunt* in **DWM** 499 – a fantastic comic strip swansong for Clara. Great story, @GirlFromBlupo

Tweet us at @DWMtweets, and add #dwmgalaxy to your tweet, if you want to be included in the next issue...

Searching for the original releases of these fantastic books in second hand and shops has been so exciting. I just love being able to read a novel adaptation of the television stories as well as the awesome covers! I now have a large collection of the original releases as well as some re-releases. I'm so excited about the new releases – *Vengeance on Varos*, *The Dinosaur Invasion* and *The Visitation* – all absolutely brilliant stories. Thank you once again for the articles and for reaching 500 issues! What a fantastic achievement. I love reading **DWM** and cherish every issue I own.

Aw, gee whizz! I'm outta space already?! Time flies. See you very soon, kids... and till then, keep writing! **DWM**

COLLECTORS' CORNER

Collectors' corner uses the following 'availability scale':

★ Currently available ★★ Generally available from specialist stores ★★★ Rare but occasionally available from specialist dealers ★★★★ You'll be lucky ★★★★★ Almost unheard of!

Berni Inn Doctor Who Magazines

Manufacturer: Marvel Comics UK

Year: 1987

Original Price: free

Availability: ★★★★★

It's 1987 and I had left school. No more Crusher Budd. No more having to sit through another of Miss Dove's interminable lessons. Everyone knew that a Terrance Dicks novel contained more about real writing and plotting than any number of obscure works by Harper

Lee. If Harper Lee was so great, then why didn't she ever write a *Doctor Who* story... you tell me that?

There was, however, a certain heady delight in dating young ladies of the female persuasion... and my romantic venue of choice was always a slap-up meal at the local Berni Inn. They were awesome. Booths and carpet, desserts on a trolley. High luxury indeed.

Anyway, on this particular Saturday night, I was getting to grips with small-talk at the Berni, when I spotted a magazine on a chair. It seemed to be a copy of *Doctor Who Magazine*... but could that be true? Indeed, how could one miss the distinctive coated figure of Colin Baker... I picked up the issue, and the first thing I saw was a corner flash proclaiming it to be a free comic! Free comic...?

My collector sub-brain clicked in, and oblivious to my companion, who was by now tucking into her steak, I wondered how many they had done? Was this a one-off? I had to know... So when the waiter sashayed over, I asked him. He had no idea, and called for the manager. But he had no idea either.

These special 'Berni Inn' magazines seemed to be a mystery... Even today it's as though they never existed! A little like my date, who left me with the bill and a free magazine! **DAVID J HOWE**



THE DAFT DIMENSION BY LEW STRINGER

NOW IT CAN BE TOLD!

THE SECRET HISTORY OF LIFE BEFORE DOCTOR WHO MAGAZINE!



DOCTOR WHO FANDOM BEGAN ON THE NIGHT OF 23RD NOVEMBER 1963, WHEN ARNOLD GRIMSBOTTOM HAD AN ARGUMENT WITH HIS BROTHER...



THAT POLICEMAN IN EPISODE ONE IS CENTRAL TO THE PLOT! THE CLUE IS IN THE USE OF THE POLICE BOX, OBVIOUSLY!

RUBBISH!

TROLL!



ARNOLD DECIDES TO PUT HIS THOUGHTS TO PAPER BY CREATING THE VERY FIRST DOCTOR WHO FANZINE ENTITLED 'THAT POLICEMAN IN EPISODE ONE IS THE MAIN CHARACTER, I'M SURE OF IT!'



HAH! WHO'S GOING TO CONTRIBUTE TO THAT?

WHO NEEDS CONTRIBUTORS? THE TITLE ITSELF TAKES UP SIX PAGES!

UNFORTUNATELY, USING A GESTETNER INK STENCIL PRINTER, IT WOULD BE SOME TIME BEFORE THE INK WOULD BE DRY.

A FEW WEEKS LATER, MAVIS TANNERSWORTH OF BLACKPOOL ACCIDENTALLY CREATED THE FIRST DALEK COSPLAY OUTFIT WHILST TIDYING UP HER KITCHEN AND TALKING ABOUT HER NEW BOYFRIEND...



EEE, I LUV NATHAN, MY NEW BLOKE, OR NATE AS I CALL 'IM. I'M SO GLAD I WENT FROM MY EX T'MY NATE!

(THE MOST CONTRIVED JOKE IN THE HISTORY OF THE WHONIVERSE. BEST READ IN A NORTHERN ACCENT.)

MEANWHILE, THE FIRST DOCTOR WHO COMIC STRIP APPEARED IN TELEVISUAL COMIC! IT STRAYED A LITTLE FROM THE TV SHOW IN THAT IT STARRED THE FIRST DOCTOR ALONGSIDE HIS GRANDCHILDREN, HIS BEST PAL SID, HIS NEIGHBOURS TERRY AND JUNE, AND TARDIS CONDUCTOR JACK...



All your favourite TV chums are inside!

TELEVISUAL COMIC 6d

EVERY MONDAY 23rd January 1965

Dr. WHO

ALL ABOARD!

HYAH, HYAH, HYAH!

INSPIRED BY THE SUCCESS OF THE DALEK ANNUALS, RIVAL PUBLISHER CHEAPUN NASTOY LAUNCHED THE MENOPTERA ANNUAL, CONVINCED THAT IT WOULD BE THE TOP PURCHASE OF CHRISTMAS 1965...



The MENOPTERA Annual 1966

THE DISTRIBUTOR'S VAN BROKE DOWN AND THE BOOKS NEVER REACHED THE SHOPS.

1966! A GRIM YEAR FOR FANDOM, WHEN DOCTOR WHO FANS CLASHED WITH THUNDERBIRDS FANS IN A BRIGHTON TEA SHOP OVER WHO WAS GOING TO HAVE THE LAST SCONE...



1971! NEW COMIC COUNTDOON SETS A HIGH QUALITY FOR THE DOCTOR WHO COMIC STRIP BUT THE READERSHIP ISN'T READY FOR IT...



UH? WHY ISN'T IT FULL OF STORIES ABOUT WAR, FOOTBALL, AND NAUGHTY SCHOOLBOYS LIKE ALL THE OTHER BRITISH COMICS?

COUNTDOON BECOMES TV REACTION THEN MERGES INTO TELEVISUAL COMIC. TIMES ARE HARD. BUDGET CUTS AND THE THREE-HOUR WEEK MEAN THAT THE DOCTOR WHO STRIP MUST BECOME A REPRINT...



IF WE PASTE A DRAWING OF TOM BAKER'S HEAD ONTO THESE OLD PINK PANTHER STRIPS THE KIDS WON'T KNOW THE DIFFERENCE!

EDITOR

IT'S 1979! THE INK IS FINALLY DRY ON THE FIRST ISSUE OF ARNOLD GRIMSBOTTOM'S FANZINE!



YES! I WILL ANNOUNCE THIS AS THE FIRST ONGOING PUBLICATION DEVOTED TO DOCTOR WHO! LOOK OUT WORLD, HERE I COME!

HOWEVER, ARNOLD WAS JUST PIPPED TO THE POST BY SIR DEREK SKINN LAUNCHING DOCTOR WHO WEEKLY N°1 ... AND THE REST IS HISTORY!



PAH! IT'LL NEVER LAST!

“Doctor Who Magazine has a great artistic flavour...”

DWM goes behind the scenes with Peter Capaldi on a very special photoshoot for our 500th issue!

FEATURE BY **BENJAMIN COOK**

If you can see me, I can see you.” In a large, white space in north London, a photoshoot is underway: Peter Capaldi – the Twelfth Doctor, a hero for a whole generation – is cavorting with a Dalek. It’s an unlikely union, for the cover of this very issue; the magazine that you’re holding in your ‘ever-caring hands’ (© *Doctor Who Weekly* Issue 1, page 11) right now. Just look at it. Look at us! Aren’t we beautiful?

“It’s amazing, isn’t it? What a success story,” enthuses Peter. “**Doctor Who Magazine** – what an amazing thing.”

It’s official. We’re amazing. The Doctor says so. It’s our 500th issue, the big FIVE-ZERO-ZERO, and this is no time, or place, for humility. Or for soundbites, really. But I feel the hand of history upon our shoulders. Or, at least, the Dalek sucker of history, inching towards Doctor Who’s snazzy, red velvet-clad elbows.

“I could wear your new blue shoes, I should wear your old red dress...”

We’re at Holborn Studios, and David Bowie’s *If You Can See Me* is playing on the stereo. “It’s not a coincidence,” whispers Ray Burmiston, the photographer. He’s done his research: Peter is a massive Bowie fan. Bowie’s music formed the soundtrack to the actor’s wild, formative years.

“From nowhere to nothing, and I go way back.”

Ray has photographed everyone from U2, Kylie, and One Direction, to Johnny Depp, David Beckham, and the Spice Girls. And now Peter Capaldi, exclusively for **Doctor Who Magazine**. Peter and the Dalek, a bronze BBC Wales jobbie, are recreating the cover of our very first issue, from 1979, on which Fourth Doctor actor Tom Baker

got up close and personal with a grey-and-black model. We were called *Doctor Who Weekly* back then, and we used to yell things – ‘Comic strips! Features! Pin-ups!’ – at unsuspecting children perusing the shelves of their local newsagents. ‘FANTASTIC FIRST ISSUE!’ we’d cry. It’s a wonder anyone fell in love with us at all. But they did, and how.

“Children swarm like thousands of bugs towards the light...”

On that inaugural cover, Tom is wide-eyed and twinkly, his mouth open as if mid-exclamation. I like to imagine he’s exclaiming, ‘FREE TRANSFERS! FREE TRANSFERS!’ He probably isn’t. That photo wasn’t even taken for *Doctor Who Weekly*; it’s from a BBC photocall on 24 January 1975, in which Tom posed with four recently-refurbished Daleks in the car park of Television Centre, during the camera rehearsals for Part Five of *Genesis of the Daleks*.

Presently, Peter is trying to imitate Tom’s ‘FREE TRANSFERS!’ face. The Doctor’s terra-bound colleague, **DWM** editor Tom Spilsbury, is holding up Issue 1 to compare pouts – gotta get that exclamatory visage on point. Maybe he should ask Peter to actually say, ‘FREE TRANSFERS!’ Or, better still, ‘EYE-POPPING STICKERS!’ Our esteemed editor is well aware that transfers aren’t as marketable in 2016 as they were last century. Say what you like about Tom Spilsbury, but he knows what today’s cool kids want – and it’s a sticky version of Clive Swift’s face. ▶

DWM editor Tom Spilsbury judges Peter Capaldi’s best Tom Baker impression.



Flowers of the Daleks!
Peter Capaldi tries to
make peace with an
angry Dalek during
the DWM 500
photoshoot.

PHOTOS: **RAY BURMISTON**



12 out of 12!

Watch a video
going behind
the scenes!

WITH THE FREE
AURASMA APP

- Download the free Aurasma app on your smartphone or tablet
- Search for the 'Doctor Who Magazine' channel and select 'follow'
- Hold your device over the picture of Peter Capaldi and Tom Spilsbury, left, and watch the video!

◀ "Now you can say I've got a gift of sorts..."

"So this is Number One?" marvels Peter, eyeing the editor's copy of our introductory issue, which arrived on newsstands on Thursday, 11 October 1979, between Parts Two and Three of *City of Death*. What a time to be alive!

"I remember buying that issue," chips in Edward Russell, *Doctor Who*'s Brand Account Manager.

"I was nine years old. I was so excited."

Tom Spilsbury bought it, too. "I was out shopping in Swindon with my dad," he recalls. "We both spotted it at the same time and knew we had to have it. I was only three, and that's pretty much my earliest memory."

An awkward pause. "I wasn't born in 1979," I confess.

Peter looks sorry for me. "Well," he says, "I was 21. I'm afraid I was in my non-*Doctor Who* days." Now he looks a bit sorry for himself. "I was heading off into the world to do different things, so I wasn't in on *Doctor Who Magazine* from the start. It's been over the past ten years that I've got more into it."

In July 2014, a couple of miles down the road from here, Peter was being the Doctor on the steps of St Paul's, shooting the cliffhanger to the episode *Dark Water*. (Cybermen, everywhere!) During a break in filming, he introduced me to his wife, Elaine, a sweet Scottish lady with friendly eyes and silver hair to match Peter's. "Peter," she told me, "has read your magazine for as long as I've known him -"

"Well, almost as long," interrupted Peter, in much the way that a Papillonian mylo-burper might.

"He used to hide it from me, like it was a stash of... I don't know what," continued Elaine, "I think because it's a bit geeky, isn't it?" No, fair point - it is. "Since he got the part, he doesn't hide *Doctor Who Magazine* from me anymore."

At the Issue 500 shoot, I remind Peter of what Elaine said, and he laughs quite loudly. "*Doctor Who Magazine* was a guilty pleasure," he elaborates. "Well before being involved in *Doctor Who*, I would buy a copy occasionally, and take it home as a secret. My wife was always telling me not to do it. Then she'd find it. 'You've been reading *Doctor Who Magazine* again!' she'd say. She used to catch me all the time."

For the final few shots of today, Ray wonders if Peter could pop some flowers in the Dalek's gun - a homage to Bernie Boston's iconic 'Flower Power' photo. Taken in October 1967 during an anti-war march on the Pentagon, Boston's snap shows a young, wild-haired protestor placing carnations into the barrel of a rifle wielded by a National Guardsman. Swiping some red blooms from a vase in the studio, Ray offers them to Peter, who tentatively inserts one into the Dalek's gun. If ever television's most famous monster were thinking, 'Kill,' rather than 'Exterminate,' it's right now. But the photos look fantastic.

Afterwards, Peter tells me and Tom why he wanted to do this special Issue 500 shoot. "The magazine was enormously helpful to me," he explains, "when I started playing the Doctor. I was able to get piles of them and dive in. I went out and bought lots of *Doctor Who Magazines*, because I deliberately wanted to steep myself in *Doctor Who*, and connect - reconnect - to it in a very kind of visceral way, to the affection and the heartbeat of it. The magazine was my way of doing that. It was all in there. That's part of the attraction of the magazine: you can steep yourself in *Doctor*

The Doctor is astonished by the first cliffhanger to *The Iron Legion*. "How did I get out of that one?!"



"Where all these photos come from, I don't know. Where do you find pictures of a Zarbi being made?!"

Who. To me, it's been immensely helpful. So thank you to the magazine! Also, it's got lots of old pictures. I love them. And I mean old pictures from Christopher Eccleston's era, or David Tennant's, as well as of William Hartnell and all those. Where all these photos come from, I don't know. Where do you manage to find pictures of a Zarbi being made?!"

"We pick them from our magic photo tree," lies Tom Spilsbury.

"Really? How extraordinary. That's the thing about being a fan of *Doctor Who*: you sort of think you've seen every picture that there is, because generally, when I was growing up, the same publications would print the same pictures over and over again. But then suddenly *Doctor Who Magazine* will produce something from the 60s that you've never seen. To me, that's magic."

He has plenty of love for you lot, too. "The magazine caters to a whole range of ages and interests, and so many of your readers are so creative. It's one of the things I love about *Doctor Who*, that it stimulates creativity in people. They may go off and become writers, or actors, or artists - and the magazine is part of that. As an examination of the nature of television production, it gives people a clear idea about the processes involved, both now and historically. You have very clever, very detailed articles for those who are of a scholarly bent... But also *Doctor Who Magazine* has a great artistic flavour to it. It's about endeavour."

How does he find being depicted in comic-strip form?

"It's hilarious! The comic strips are always very exciting, very engaging. It's both good and bad for the ego," he laughs, "because they often make you look far more lovely than you actually

are. But that's nice. I like it. Who wants the truth? The truth is dull. To me, that's part of the whole history of *Doctor Who*. The other day, I was trying to find some original *TV Action* artwork, from Jon Pertwee's days..." *TV Action* was an early-70s comic that used to feature *Doctor Who* strips. "The wonderful covers they used to do! Of course, those stories were never 'canon'; they had a tenuous link to the show, and there were characters in there that didn't belong, but that was part of the whole enjoyment of them. So I'm quite excited to find myself now in comic-strip form. Who wouldn't be? How could you *not* be excited to see yourself in *Doctor Who Magazine*?"

Two minutes later, and Peter is poring over Issue 1. "Fantastic," he says. "Brilliant!" He's found the Crazy Caption competition: a snap of Tom Baker ("Look at his trousers!") waiting in a queue for 'Immigrant and Non-Immigrant Visas' alongside K9, a Wirrn, a Zygon, a Dalek, a Sontaran, and a sandminer robot. With £5 to be won - a small fortune back in '79 - would Peter care to proffer a caption? Well, no. But he's charmed by his predecessor's jim-dandy threads: "Now, see, Tom's got his velvet jacket on -" Peter turns back to the front cover, and explains: "Everybody says to me, 'Oh, you've got a velvet jacket, it's like Jon Pertwee's,' but here Tom has his purply, first-series jacket." He's right, it's not dissimilar to the Twelfth Doctor's own velvety number. Peter has spotted something else, too: "Tom isn't fully made-up. That's a rehearsal shot, isn't it?"

Well. Yeah. In fact, the photo was taken in the BBC TV Centre car park, I tell him. Oh, the romance. The glamour!

Peter smiles. "We should have done one in the car park at TV Centre today," he declares, "just for old Tom's sake." **DWM**

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BIG WE LOVE
FINISH STORIES

Tom Baker on a mission to sign as many copies of Issue 1 as he can find.

Eye-popping action!



He launched our very first edition, and he's back for Issue 500: the one and only Tom Baker!

INTERVIEW BY **BENJAMIN COOK**

"The big 500! There another or better final interview..."

As *Doctor Who*'s elder statesman, a cultural icon, an acting legend, the TV show's incumbent Time Lord when *Doctor Who Weekly* launched back in 1979, and a loyal friend to the magazine in the intervening years, it would be unthinkable to celebrate our landmark 500th issue without chatting to the amazing, towering presence that is Mr Tom Baker. So we sent him an email, to tell him as much.

Shortly afterwards, the great man messaged back: *'500 is a big milestone, and I'm sure you're right to want to mark it BIG. Your magazine has been extremely good to me, and has helped to create a warm and faithful fanbase for the programme. I am still signing first editions. After all these years! I have always been inspired by the enthusiasm of the fabulous fans, who are still sending me messages of affection and – can you believe it? – gratitude. You can be certain that I'm ready to do one more, to mark the big 500. After all, there will not be another or better occasion for the final interview. I am now 4,282 weeks of age. THE last interview... The first day lingers in my memory. And all so long ago.'*

Welcome, then, to Tom Baker's final **Doctor Who Magazine** interview. The last hurrah. Or, at least, the beginning of it: a taster of what's to come next issue, which we'll be devoting almost entirely to Tom, as our Issue 500 celebrations spill over into **DWM** 501. But why now?

"I've done a lot of interviews," explains Tom, when we meet at his beautiful home in East Sussex, at the end of April, "and I dare say that there might be another reason, perhaps a sad one, why you might mention me again in the magazine. But your readers know all my stories by now, or half of them, so it seems that this might be me bowing out from the spotlight..."

We ran our first major interview with Tom in August 1984. 'TOM BAKER SPEAKS OUT!' promised the cover of **DWM** 92. Inside, Tom told us, "I've not been with the show for three years now, but people still want to know about me... It humbles you, the effect a television show can have, but it's deeply touching at times... What more can I say, but thank you?" In the 32 years since, Tom – who's 82 now – has found plenty more to say, granting us in-depth interviews on a dozen occasions. He's been the cover star of over 70 of our 500 issues, more than any other person.

"Your readers, their kindness, it takes my breath away," he tells me. "Some of their letters and messages are so extravagant, and my feeling is of gratitude, really. I feel like... I nearly said Prospero," he laughs, that familiar, fruity, Tom Baker laugh. "That's going too far... but I have been such stuff that dreams are made on."

We're sat in Tom's kitchen, drinking beer and eating biscuits. I like it here. His wife, Sue, is away in Italy this week. But their dog, a lurcher named Poppy, is keeping Tom company. Right now, she's

stretched out flat on her back on the kitchen floor – it's a disconcerting sight. "It's a characteristic of lurchers," clarifies Tom. "They lie on their backs with their legs in the air. They're notoriously sweet dogs. Aren't you, Pop?"

I want to ask Tom about *Doctor Who Weekly*'s big launch, of which he played an integral part. I've dug out some photos of him promoting the magazine in 1979, '80, during our first, heady year. "Why do I have a beard?!" exclaims Tom, when I show him, on my iPad, a snapshot of him autographing Issue 1 for a lively lad in NHS specs. Tom is sporting retro whiskers, and a scarf emblazoned with 'DOCTOR WHO'. "That's quite the beard. And look at this –!" He's swiped to another pic: one of Tom in costume, reading our first issue, his eyeballs pretty much popping out of his skull. "Look at my eyes! You know, I think my eyes are actually smaller now. But I remember the excitement, because it was genuinely something new: a magazine devoted to the show and to me, I suppose."

The launch itself is, he says, "a day that I remember very, very well, of rushing all round the place, and then at the end of it, of that shattering day, there being about maybe 200 magazines left in the boot of this vast car. The guy said to me, 'Do you want them, Tom?' I lived in Notting Hill Gate. I said, 'No, no, you'd better do what you can with them, for the fans.' I should have kept them in a suitcase, shouldn't I? In mint condition!"

will not be occasion for the

It so happens I've brought with me an original *Doctor Who Weekly* Issue 1 – complete with transfers – to show Tom. “Do you want me to sign it?”

Well, absolutely I do.

“I’ve got these silver pens... Shall I put today’s date on it? The 27th... of April... You know, I save all the **Doctor Who Magazines** that [editor] Tom Spilsbury sends me. I sign, in silver or gold, every picture of me inside. Then I donate them to the hospice. In some issues, I’m everywhere! On the front, it says, ‘TOM BAKER – 27 SIGNATURES HEREIN!’ The hospice puts them on eBay, and it raises some money.

“The thing about all my memories of the launch, of the fans, is it was like I was a Doctor on duty, in a crisis all the time,” Tom considers, “which makes me feel that I may have stayed too long by then. There was this... *expectation*. So when I got there, to these signings, to these events, there were these children wanting to absorb me, to just be near their hero. It was an endless stream of people wanting to hold me, or to hold my hand, and just look at me.” For a moment, 82-year-old Tom holds the gaze of his 41-year-old self – in the hat, the scarf, and the red velvet jacket – staring back at him from the cover of the *Doctor Who Weekly* now inscribed to me, from Tom. “Yes,” he smiles, “just look at me.”

I show Tom my all-time favourite photo of him, in which he’s standing amidst a crowd of adoring fans, half of whom are holding out scraps of paper for Tom to sign, the other half just want to be close to him, I guess, to bask in the glow of a Time Lord. And the reason I love that photo, taken at the height of

Tom’s powers, is that he looks so ludicrously happy in it.

“Ohh, yes, it’s a lovely picture. Could you get me a copy? You see, I took it very seriously – dealing with people, in the street or in schools – because I really did feel honoured. They adored what I was doing. It’s true, those same children adored what Jon Pertwee had been doing, and Pat Troughton, and subsequently everyone has had their audience, but those that watched me during those sensational days – they made me so happy. Yes, they *were* happy days.”

I wonder if Tom is still happy.

“I’m happy at the moment, in this little paradise here,” he says, gesturing outside the window at the acres of green grass, trees, and wildlife. “I think because I’m now old and not as strong as I was, I’ve withdrawn a lot from, say, watching television, or from reading very popular papers. I reread old books that I’ve loved in the past. I’m rereading Aldous Huxley at the moment. And I read a lot of Shakespeare – how can you avoid him this year? Poppy and I walk in the woods every morning, and sometimes in the afternoon, and I recite sonnets and bits of Shakespeare at the top of my voice. It is bliss here – and to be here with you, talking about

Doctor Who and the magazine. Such bliss.”

Is he, generally, optimistic about the future?

“Well, I’ll be dead quite soon.”

Don’t say that!

“I’m 82, Ben. I imagine all the people who turn to religion, or to headshrinkers, or whatever they’re called, psychiatrists... it’s rooted in a fear of death. The older you get, the deeper is your attachment to the past, because you wouldn’t dream of talking confidently about the future. All your stories, all your treasure, is in the past – it’s remembering things, whether they’re sad, or whether they’re wonderful – which is why we’re here, at the 500th edition of the magazine. In the long time when *Doctor Who* was out of production, you kept it alive, didn’t you? You were wonderful. And **Doctor Who Magazine** has been very good to me, for all these years. I’m so grateful for what you’ve done for me. You’ve given me such happy memories.”

They were happy times and places?

“Ecstatically happy. Terrific times, and marvellous places. Yes, absolutely terrific.” **DWM**

Next issue: “shovelfuls” of Tom Baker



THE TARDIS

Whenever I'm researching an article for **DWM**, whether it is *The Fact of Fiction*, a silly guide to the Master's plans or a detailed explanation of how regeneration works, the first place I always look is to the magazine itself. I have them piled up in a meticulously ordered heap on the shelf behind me for ease of access; some of the older copies are in plastic bags to protect them from the time winds, their staples having succumbed to entropy, their covers frayed and detached. But whenever I pull one off the shelf to verify some half-remembered fact or interview, the same thing happens. Well, the same two things. Firstly, all the magazines on top of it slither to the floor, and secondly, I end up reading that edition of the magazine all the way through. There's always something in there which makes me laugh, or a forgotten titbit of trivia, or a comic strip or interview which gives me a *frisson* of nostalgia. Every single issue, without fail.

And so, in researching this article, I decided to embark upon the ultimate *Doctor Who* odyssey, to revisit every single issue of **Doctor Who Magazine**! Not reading every article all the way through, of course – that would leave me one side of madness or the other – but just those features that were unusual or exceptional or deeply peculiar.



MARTER OF FACT

- **DWM 10** – Future companion Matthew Waterhouse writes in to remind the magazine that *Doctor Who*'s audience is '60% adult', which seems as good a way of describing fans as any!
- **DWM 18** – A photo-file on Jackie Lane which is based on the assumption that she is the same actress as *Playboy* pin-up Jocelyn Lane.
- **DWM 19** – The first letter from a reader commenting on the television series itself – 'I think that *The Creature*

from the Pit and *The Nightmare of Eden* were two of the best stories I have seen for a long time,' John Drennan, Farnham.

- **DWM 22** – The first complaint from a reader (Stephen Birchard) about the number of *Doctor Who* episodes being reduced.
- **DWM 28** – The incredibly specific fact that the rejected 'Delaware' version of the theme was used in a preview for *The Three Doctors* shown at 9.25pm on the Wednesday before the first episode.
- **DWM 30** – The first advert for Denis Alan Print, purveyors of *Doctor Who* posters, greetings cards, jigsaws and T-shirts.



The Doctor and Romana are puzzled by the **DWM** episode previews.

So, come with me now as I travel back along my own personal timeline for a journey through the history of **DWM**. Because it's not just the history of the magazine; it's the history of the television programme, and it's the history of what it means to be a *Doctor Who* fan. It is, in a way, the story of all our lives.

When the magazine began back in 1979, the Thursday after the broadcast of Part Two of *City of Death*, it was as *Doctor Who Weekly* and aimed largely at children; each issue contained three comic strips – one following the adventures of the Doctor, a back-up strip based around past monsters, and a reprint of an adaptation of a classic science-fiction novel from the pages of *Marvel Classics Comics*. The text material, provided by *Doctor Who* historian Jeremy Bentham, was devoted to the show's past, introducing old monsters, Doctors and companions, and presenting abridged Target-Books-style retellings of William Hartnell's adventures. But then, with the first letters page in Issue 7 (entitled *Who Cares!*), it became clear that part of the readership were serious-minded teenagers, such as regular correspondent Graeme Bassett of Grimsby, alongside photographs of young boys with pudding-bowl haircuts, chunky National Health glasses and Vimto-ravaged teeth. This posed a challenge which the magazine has faced ever since; how to appeal to both little boys and girls and long-term fans. This challenge may also be the secret to

its success, as its solution has been to take those little boys and girls and *turn them into long-term fans*. Right from the start, **DWM** has fostered the idea that enjoyment of *Doctor Who* could extend beyond simply watching it on television; that you could be such a thing as a '*Doctor Who* fan', and read about it and take it all much, much more seriously. The magazine taught its readers how to *be* fans.

But it took a while for the magazine to find the right balance. When founding editor Dez Skinn was replaced by Paul Neary (from Issue 23), he revised the content to appeal to the younger readers, dispensing with the retellings of dusty old William Hartnell adventures and introducing new, fun features on the recent television series, original short stories, *Fantastic Facts* and the *UNIT Club* (despite the fact that *UNIT* hadn't featured in the series for four years). In Issue 28 he also introduced the *Gallifrey Guardian*, breaking the exclusive news that the novelisation of *Doctor Who and the Stones of Blood* had been published a month earlier at the price of 75p. But there was still material for the magazine's older readers, with the first behind-the-scenes articles (starting with a feature on Dick Mills' *Sounds Peculiar*) followed in Issue 31 by an interview with new producer John Nathan-Turner. While his predecessor had barely featured in the magazine, Nathan-Turner would be a regular fixture in its pages, granting yearly interviews, overseeing (and occasionally censoring) its contents before becoming its 'Advisor' (until Issue 194).

However, the focus on a younger readership didn't improve sales, and so with Issue 44 the weekly comic became *A Marvel Monthly* magazine, with a greater emphasis on cost-effective text features over expensive comic strips. The retellings of old stories were resumed and the short stories, *UNIT Club* and *Fantastic Facts* were replaced with *Star Profiles* (beginning with the first producer, Verity Lambert), *Photo Files* of companions, and previews and reviews of the television series. The previews took the approach of simply summarising the events of the opening episode of each story – so the Doctor and Romana are barely mentioned in the preview of *Meglos*, while the preview of *Logopolis* includes a picture of the Part Two cliffhanger and asks, 'Does a clue lie in the cryptic phrase "Heath Death"?''

- **DWM 36** – The first punning headline, as *Gallifrey Guardian* announces that Ian Marter 'has elected to undertake the writing' of the novelisation of 'Enemy of the People' with the headline *A Marter to the cause*.
- **DWM 47** – The magazine's first-ever anniversary celebration, as *Doctor Who* reaches 17 years.
- **DWM 50** – *Gallifrey Guardian* starts illustrating Gallifrey's Capitol as a domed city, an idea later used in the television series itself.

GALLIFREY GUARDIAN
TOMORROW THE WORLD
RON GRAINE

LOG!

A personal guide to the first five hundred issues of **Doctor Who Magazine**...

FEATURE BY **JONATHAN MORRIS**



Under its third editor, Alan McKenzie (from Issue 49), for its 50th issue the magazine celebrated its first milestone by printing a list of every *Doctor Who* story to date, including *Beyond the Sun*, *The French Revolution* and *The Lion Heart*. Fans who wanted to see the stories were encouraged by the news in Issue 53 that some old stories may be released on video, only to be disheartened by the revelation in Issue 55 that the BBC had 'purged many of the old black-and-white recordings'. The grisly details of how few episodes remained followed in the first *Winter Special*.

During Peter Davison's first year, the magazine was a consistent joy, featuring pull-out posters of the series' regulars (and, er, Kalid from *Time-Flight*), a cartoon (*Doctor Who?* by Tim Quinn and Dicky Howett, which would run from Issue 64 to Issue 222) and interviews with the show's stars. The reviews were either positive or diplomatic (the review of *K9 & Company* devotes more space to the power cut that disrupted the broadcast than to the actual story, but notes that Elisabeth Sladen 'is gifted with a very pretty and very expressive mouth').

And then, during 1983, **DWM** went a little peculiar. Jeremy Bentham was replaced as features writer (or 'general dogsbody' as he put it in his farewell address) by Richard Landen, whose innovations included baffling short-lived features *Beat the Panatropic Net* and *The Chorley Award*, a guide to the function of every switch on the TARDIS console, and, strangest of all, *The TARDIS Log*, a feature chronicling every single TARDIS materialisation based largely on unadulterated guesswork and illustrated using photographs of genuine police boxes on street corners. Meanwhile in the *Matrix Data Bank* he would repeatedly assert that the First Doctor didn't regenerate into the Second Doctor, he *rejuvenated*. This contention kept the letters page busy for most of the anniversary year and even turned up again in Issue 166!

APRIL FOOLS!

■ **DWM 52** – **DWM**'s first-ever negative review of a television story: 'In all honesty I could find little in [*Meglos*] to recommend it.'

■ **DWM 53** – Neil Roberts of Caerphilly is the first reader to write in to complain that **DWM** is using the wrong titles for the William Hartnell stories.

■ **DWM 54** – **DWM** introduces a classified ads page, including the first advertisement for John Fitton Books & Magazines. Other fondly remembered advertisements of this era include Peter Davison in *Cinderella*, Slipstream lubrication, Councillor Hedin seemingly endorsing ET Cola Creams

('Like nothing else on Earth!') and *Starburst* columnist Dr Sally Gary in a revealing fishnet swimsuit.

■ **DWM 56** – The first interview with a writer, Dennis Spooner, who explains that writing is very much like a letter W.

■ **DWM 57** – 11-year-old Sylvia Finch of Exeter writes in to ask why there are so few women on the production side of *Doctor Who*.

■ **DWM 67** – An anonymous reader writes in to say that 'the cover for *The Three Doctors* is a bad painting because Jon Pertwee looks too old, Patrick Troughton looks too bad and Hartnell looks too Welsh'.

■ **DWM 76** – **DWM**'s first-ever April Fool, *The Phoenix Rises*, falls flat due to being indistinguishable from the magazine's 'factual' features.

■ **DWM 77** – The *Archive* for *The Ambassadors of Death* is printed in an eye-strainingly tiny typeface.

■ **DWM 81** – An unprecedentedly detailed *Archive* on the unbroadcast story *Shada* is promoted with a cover showing three of the brain-drained scientists.

■ **DWM 96** – *Gallifrey Guardian* reports that the 'BBC's man in Nigeria' has been looking into the possibility that some missing Patrick Troughton episodes might exist there.



'DWM always fostered the idea that enjoyment of *Doctor Who* could extend beyond watching it on TV.'

On top of this, Landen's writing style was, to say the least, idiosyncratic – or, to use one of his most frequently deployed adjectives, infamous. For instance, in his preview for *The Five Doctors* he wrote: 'But possibly all eyes will turn with anxiety and wonder to actor Richard Hurndall who has the unenviably gargantuan task of stepping literally into William Hartnell's shoes.' Then there were his circuitous introductions to correspondents in *Matrix Data Bank*: 'Swansea is put on the map as Gareth Payne sends in a couple of posers.'

After Landen's departure with Issue 83, Gary Russell and Richard Marson were installed as feature writers and, for this reader at least, there was a sudden dramatic upswing in quality. With

Issue 87, the magazine gained a regular book review column by Russell (his much-loved 'Rateometer' would deliver its first verdict in Issue 135), and with the *Archive* on *Castrovalva* in Issue 90 the magazine started to cover the production of each story. Its coverage broadened to include a report on the 20th anniversary convention in Chicago – particularly its cabaret – and not one but two location reports for *Attack of the Cybermen*. In 1984, *Doctor Who*'s future seemed unassailable, which was reflected in Russell's review of *The Twin Dilemma*: 'With Colin Baker it looks as if the next few years are going to be some of the best the programme has seen, and that can only be a good omen for the continued success of the show. All it needs is a move back to Saturdays.' ▶





Bonnie gets off to a flying start.

Sylvester came in for some rough treatment.



LETTER FROM THE PRODUCER...



Many, many congratulations on reaching your 100th Edition. I hope to continue reading your excellent product for many years to come.

As always, stay tuned!
John Nathan-Turner,
Doctor Who Producer,
BBC Television.

When Cefn Ridout took over as editor with Issue 98, such was *Doctor Who's* international success that his first innovation was to extend *Gallifrey Guardian's* coverage to events in America, Canada and Australia. Unfortunately these plans didn't come to fruition, as the magazine's 100th issue was subjected to the ultimate act of party-pooing: the announcement that the next series of the programme had been delayed (and that it had narrowly avoided being cancelled altogether).

The 'cancellation crisis' left **DWM** reeling, and with no new television series, Ridout and his successor Sheila Cranna (from Issue 107) were forced to fill **DWM** with retrospective overview articles such as *Comedy in Doctor Who*, *Myths & Legends* and *Fantasy Males* (quickly followed by *Fantasy Females*), along with interviews with any member of the production team who happened to pick up the phone.

Fandom itself became increasingly pessimistic. Despite the assurances in Issue 104 and 106 that there were no plans to introduce a new companion, with Issue 111 came the news that there was a 'New Face in the TARDIS', 21-year-old actress Bonnie Langford ("One of the first things I do as his new companion is order Doctor Who on a diet as I regard him as overweight") which did little to placate certain fans (causing John Nathan-Turner to sadly reflect in Issue 113 that "fandom fairly recently has taken a turn for the worse. I think many people have forgotten what attracted them to the programme in the first place").

Then things got worse. Issue 115 brought the news of the death of writer Robert Holmes, followed by the news of the premature death of Ian Marter (who had only recently been compelled to write to the magazine to defend himself against accusations of plagiarism). Issue 117 proudly proclaimed *We're Back* on the cover but inside had very little to say about the new series, indicating

'The 100th issue was subjected to the ultimate act of party-pooing: the series was put "on hiatus"...

a general lack of enthusiasm. And then came the awful news of Colin Baker's departure - the fans' response being neatly summarised in the headlines of the letters page: 'DISGUSTED', 'SHABBY TREATMENT' and 'NO TO A WOMAN'. And then came the worst news of all, with the announcement of the death of Patrick Troughton in Issue 125.

Just as the television series struggled to find an audience with Sylvester McCoy, **DWM** seems to have struggled to know who its readers were (with the small response to the *Season Survey* indicating that the magazine's circulation had dropped dramatically). As the fanzines *Celestial Toymaker* and *Doctor Who Bulletin* offered up-to-date news and a more sophisticated critical approach,

DWM looked at best outdated and childish (not helped by the cartoonish new logo) and at worst completely irrelevant (the top story in Issue 131's *Gallifrey Guardian* was that Wendy Padbury had got divorced). While the magazine tried to remain upbeat it was not uncritical, with Marson writing that "[*Paradise Towers*] was the first *Doctor Who* adventure in years that had me waiting impatiently for it to end", and Gary Russell proving equally uncompromising in his demolition of Pip and Jane Baker's *Time and the Rani* novelisation. As Issue 134 reported that certain high-profile fans were launching public attacks on the programme and its producer, it was not a very happy time to be a *Doctor Who* fan - or a **DWM** reader.

IN SOME DISTRESS

■ **DWM 100** - The 'hiatus' leads Cefn Ridout to pen the first **DWM** editorial.

■ **DWM 101** - In what may be the funniest article in its history, **DWM** reports on the making of the *Doctor in Distress* protest single. Every line is laugh-out-loud funny: 'Things seemed to be going quite well, until Black Lace rang to say that their train had been cancelled from Bradford.'

■ **DWM 102** - The magazine's first comprehensive 'making of' as it interviews the writers, designers and director of *The Mark of the Rani*.

■ **DWM 108** - In *Growing up with the Doctor* Richard Marson asks non-fans about their memories of the show.

■ **DWM 114** - Three months before she appears on screen, an alluring pin-up of Joan Sims as Katryca, thanks to **DWM** photographer Steve Cook.

■ 1986 *Summer Special* - for the first time **DWM** presents 'telesnaps' from a lost story, *The Highlanders*.

■ **DWM 115** - A photo-feature on the US *Doctor Who* bus!

■ **DWM 118** - Colin Baker answers questions sent in by readers, and is asked how long he'd like to play the Doctor: "I've done it three years now, even though we've only done two seasons, and I'm enjoying it. So I see no desire on my part in the near future to stop."

■ **DWM 127** - An indignant Sea Devil is **DWM's** cover star, followed by an unflattering shot of Kate O'Mara for Issue 128 and a not-remotely-in-focus shot from *Paradise Towers* for Issue 133.

■ **DWM 133** - Future television writer Paul Cornell offers some sage advice on *Writing for Doctor Who*.



A memorable **DWM** pin-up.



Tomb: found at last...
in Hong Kong!



THE MYTH MAKERS

While *Doctor Who Magazine* has a reputation for scrupulous

factual accuracy, in its early years it occasionally got things wrong, and became the source of 'fan myths'.

The earliest such mistake is probably that 'the Shobogan people are the working class of Gallifrey' (from Issue 9), followed by the assertion in Issue 31 that the incorrect titles given on the *Doctor Who Sound Effects* LP were working titles and the claim in Issue 44 that the third story, *Inside the Spaceship*, was written as 'a last-minute filler because the sets for *Marco Polo* weren't ready: to this day a lot of

the strange events in the story remain baffling to the viewers who saw it – but everyone agrees it was a masterpiece'.

The same issue included an unconfirmed report that each episode of *The Massacre* opened with a parchment scroll giving a summary of the story so far in copperplate script. Equally wrong was the assertion in Issue 47 that *The Gunfighters* had the lowest-ever ratings for a *Doctor Who* story, while Issue 51 stated as a fact that there is a 'famous Pharos computer room at Cambridge' – there isn't, it's made up.

A response to a letter in the following issue claimed that 'many of the old shows were broadcast live', an assertion repeated by Mat Irvine in

the 1982 *Summer Special*, while Issue 61 claimed that there is a clip from *The Macra Terror* in *The Three Doctors*.

Issue 71 informed readers that Part One of *Invasion of the Dinosaurs* was erased because it was called *Invasion* and junked with the Patrick Troughton story of the same name, while Issue 80 stated that 'reverse the polarity of the neutron flow' was becoming a standing 'in-joke', thus establishing it as a standing 'in-joke'.

Issue 91 contained the fascinating but false assertion that *The Dominators* was shot in colour, while Issue 127's *Off the Shelf* was emphatic that 'Valeyard' wasn't just a name Robert Holmes plucked out of thin air 'but is an ancient name for a lawyer or more literally, Doctor of Law!' No, I'm afraid that Robert Holmes really did pluck it out of thin air.



A new approach was needed – and John Freeman (editor from Issue 137) had a keen sense of what fans wanted from *DWM*.

Almost his first act was to commission the writer of the fanzine *Time Screen*, Andrew Pixley, to take over the *Archive* (after a few years he would gain access to camera scripts and production files, enabling him to cover the production of each story in ever-increasing depth). He introduced a guide to the activities of *Doctor Who* alumni, *Beyond the TARDIS* compiled by Dominic May, which is still running to this day, and included more light-hearted features, with cartoons courtesy of Nick Miller and 'comic assassins' Kev F Sutherland and Steve Noble. Following the lead of high-quality fanzines such as *The Frame*, he commissioned guides to filming locations and vintage merchandise, alongside features on special effects and design and previously unseen photographs from old stories (*DWM* was now competing with the newly launched *TV Zone* and *Fantasy Zone* magazines for both readers and exclusives).

After *Battlefield*'s disappointing viewing figures, *DWM* reluctantly had to admit that 'it now seems likely that despite earlier hopes, Sylvester McCoy and Sophie Aldred will not be seen in the roles of Doctor and companion again'. The show was no longer a success abroad – the lavish Chicago conventions

were a thing of the past – and so the first great era of *DWM* came to an ignominious end; for most of the next 15 years, it would be a magazine about a programme that no longer existed.

Freeman's solution was to make the most of the renewed interest in the show's past thanks to video releases and repeats on BSB and UK Gold, covering it in greater depth with more detailed interviews with former cast and crew, while also making *DWM* the custodian of the show's future by including comic strips and short stories that were continuations of the television series, paving the way for the *New Adventures* published by Virgin Books. The magazine also covered the various unofficial outlets for fan creativity in the form of audio plays and videos. It was no longer a magazine about 'current' *Doctor Who* but *all Doctor Who*, indicated by its adoption of the classic 'diamond logo' with Issue 170.

The lack of real news meant that, during the early 1990s, *Gallifrey Guardian* went a bit stir crazy. There were three main topics for the news column; firstly, the mooted *Doctor Who* film starring Caroline

Munro that had been announced as being due to start filming in 'a couple of months' in Issue 134 but which then steadfastly failed to materialise, resulting in stories such as 'FILM NEWS: which is that there isn't any, despite completely made-up stories that have appeared elsewhere'. Secondly, there was the prospect of *Doctor Who* returning to television in the hands of an independent production company, documented with headlines such as 'NEW SERIES GO?' 'GOOD NEWS OR BAD NEWS?' and 'NEW WHO: DECISION AT LAST?'

And thirdly, Issue 170 raised the tantalising notion that *The Tomb of the Cybermen* might still exist in the Far East, which, unbelievably, turned out to be true. Issue 184 delivered the news 'TOMB FOUND AT LAST' to the great delight of reader Simon Guerrier: '[It] made me so happy I did the whole of my chemistry homework in one go!'

Sadly, a subsequent report of the return of Episode 4 of *The Tenth Planet* turned out to be false and soon *Gallifrey Guardian* was consigned to the back of the magazine, replaced by *Into the Vortex*, a general round-up of nothing in particular. ▶

SILLY AND TEDIOUS

■ **DWM 136** – Louise Jameson is interviewed about *Bergerac*, Leslie Grantham and *Doctor Who* conventions: "Quite often a fan will want a picture and they'll have terrible BO so your smile becomes a grimace."

■ **DWM 138** – An embarrassed-looking couple from Dapol model

their new question-mark tank-tops.

■ **DWM 146** – *Silver Nemesis* writer Kevin Clarke offers to "come back to do the fiftieth anniversary episode – call me in 25 years."

■ **DWM 156** – A shirtless Mark Anton is pictured being 'fitted up for his role as The Destroyer'.

■ **DWM 158** – John Nathan-Turner conducts an interview with Kevin O'Shea (no, we don't know who he is either).

■ **DWM 167** – After transfers and stickers, *DWM*'s most lavish free gift – a flexi-disc devoted to comic strip star Abslom Daak, consisting mostly of a Dalek shouting over the riff from *Peaches* by The Stranglers.

■ **DWM 172** – The first-ever joke at the end of the copyright section. It's not a particularly good one, I wouldn't go looking.

■ **DWM 173** – Gary Russell reviews the video release of *City of Death* and deems it 'four rather silly and tedious episodes'.

■ **DWM 178** – *Gallifrey Guardian* asks 'FACT OR FICTION? IS THIS THE NEW DOCTOR?' about actor David Burton; the answer is an unsurprising 'no'. Burton is later interviewed in Issue 209.

A stripped-down version of the Destroyer.



EXCLUSIVE COMPETITION



When Gary Russell became editor (from Issue 186), *DWM* was essentially a professional *Doctor Who* fanzine – employing the best writers who had honed their skills writing for fanzines in the 1980s and taking an increasingly scholarly approach to the show's past. The magazine took *Doctor Who* very, very seriously indeed; perhaps too seriously. Having largely come to terms with the fact that *Doctor Who* would not be coming back to television, the magazine increased its coverage of the *New Adventures* novels, interviewing the authors and giving each novel its own *Prelude*, and including the book companion, Bernice Summerfield in the comic strip. The rest of the magazine settled into a formula of regular features; in addition to perennials like the *Matrix Data Bank*, *Gallifrey Guardian*, *Beyond the TARDIS*, the book and video review *Off the Shelf*, the letters page and the *Archives* (now placed in the centre pages as a pull-out-and-keep feature), each issue would have a *Brief Encounter* (a short story, written by a writer for the television series, or a fan, or Colin Baker), a reprint of the *TV Century 21* Dalek comic strip, two or three interviews with former members of the cast and crew, and some 'telesnaps' from a missing episode (divided between *DWM* and its new sister title *Doctor Who Classic Comics*). There was a plethora of free postcards, cartoons courtesy of *Doctor Who*, and some fine articles courtesy of Marcus Hearn (co-editor from Issue 201), Philip MacDonald, Chris Howarth and Steve Lyons, but as a whole the magazine was in danger of becoming a little staid and predictable.

The problem was, while there was an ever-increasing amount of books and videos for fans to buy, there wasn't a great deal for fans to get excited

EXCITING TANKARDS

- **DWM 190** – *New Adventures* writer Mark Gatiss is interviewed and mentions that he submitted a *Doctor Who* script to the BBC in 1989.
- **DWM 193** – For the first time an interview extends beyond a subject's professional career, as Roy Castle discusses his fight with lung cancer.
- **DWM 195** – Gary Russell describes the latest *New Adventures* novel, *Transit*, as 'the most puerile, non-*Doctor Who* book it has ever been my misfortune to read'.
- **DWM 198** – After covering *The Guardians of Prophecy* in Issue 170, *DWM* begins an irregular series of

articles on other unmade stories, commencing with *The Prison in Space*.

- **DWM 200** – The magazine celebrates its second century with congratulatory messages from previous editors, a poster, and a previously unpublished short story by David Whitaker.
- **DWM 206** – The first appearance of comedian Toby Hadoke, interviewing *Fury from the Deep* stars John Abineri and Victor Maddern.
- **DWM 207** – *DWM* celebrates the show's 30th anniversary with Marcus Hearn giving a definitive account of its creation, 'telesnaps' from Episode 4 of *The Tenth Planet*, and an advert



from the Eneuresis Resource and Information Centre about 'Bedwetting for beginners'.

- **DWM 208** – Gareth Roberts

writes in to ask 'Who is better at chess? K9, the Doctor or Fenric?'

- **DWM 213** – *Gallifrey Guardian* reports on the 'RETURN OF THE TANKARDS'; the exciting news that fans may soon be able to purchase Toby Jugs of the Rani, the Master, Rassilon, Omega and Borusa.

- **DWM 219** – A report on a possible new American series of *Doctor Who* produced by Philip Segal – and that Paul McGann has been approached to play the lead role... but turned it down.

about. Until, that is, Issue 202 delivered the thrilling news that 'After nearly five years, *Doctor Who* fans will once again be able to see a new *Doctor Who* adventure on their TV screens'. Sadly the excitement was short-lived, as the next issue announced 'THE BBC CANCEL THE DARK DIMENSION!'

If this wasn't the final straw, then later in the year came the news that John Nathan-Turner (who was no longer acting as an Advisor to *DWM*, but who had sadly failed to progress his career beyond *Doctor Who*) would be producing two 'fast-moving mini-adventures, and definitely not a spoof in any way' for *Children in Need*. The resulting effort, *Dimensions in Time*, was indeed

not a spoof but it was hard to work out exactly what it was; according to one correspondent in the letters page it was 'everything that is laughable about *Doctor Who* crammed into fifteen minutes', in his review Nicholas Briggs considered it 'just a bit of fun', while Tim Quinn and Dicky Howett uncompromisingly took the piss out of how bad it was in their *Doctor Who?* cartoon.

There was a great documentary with *Thirty Years in the TARDIS*, in which Alan Yentob couldn't possibly comment on the show's future, but it seemed that the only thing fans had to look forward to was the past...

Doctor Who? by Tim Quinn and Dicky Howett



Pat and Pudsey are besieged by the Rani's menagerie of monsters, and (top inset) *DWM*'s response to *Dimensions in Time*.

Inset left: scenes from the documentary *Thirty Years in the TARDIS*. © TONY CLARK

The most exciting thing that had ever happened in the pages of DWM!

Inset: The kids of Class 4G enjoy their DWM TV Movie Specials.



The Time Team – the original, you might say!



Oh no, it's the TARDIS tin!



The Life & Times of Jackie Jenkins – DWM's Bridget Jones.

LANGUAGE AND PUNS

Over the years, *Doctor Who Magazine* has built up certain much-loved phrases; directors 'helming' the show, script-editing 'chores', and if someone is replaced in their job, they 'pass on the mantle' which their successor 'assumes' – or if they are script editors, they vacate a 'script editor's chair'. In addition, there is the verb 'elect'; in *Doctor Who Magazine* nobody ever chooses to do something, they 'elect' to do it; for instance, Vicki 'elected' to stay with the Trojan youth Troilus'. And scripts are not written; they are 'authored'. Daleks are 'ubiquitous', thanks to their 'sinister creator' Davros, while Axons are 'tentacular'. When *Doctor Who* is bad it is a 'shadow of its former self', a 'shallow parody of its former glory' and a 'pathetic charade' (all these phrases appear in a letter from Chris Drake in *DWM* 69, who wished for a return to stories of the standard of *Colony in Space*). There is also the phrase 'pseudo-historical' introduced in *DWM* 62, which would surely have passed into popular usage if anyone other than *Doctor Who* fans had any call to use it. However, *DWM* never referred to 'the erstwhile Sergeant Benton' during its early days; the phrase originates from Issue 261's *Out of the TARDIS* interview with John Levene.

'For a few brief months, the TV Movie was the most exciting thing ever.'

As Gary Russell moved on to become group editor at Marvel, Gary Gillatt became editor (with Issue 223) and rapidly changed the magazine's tone and focus to make it a celebration of fandom; in his editorial for Issue 226 he recommended Nick Hornby's novel *Fever Pitch*, and soon *DWM* became a *Fever Pitch* for *Doctor Who* fans, not so much about the television show as about the shared experience of being a fan. He dispensed with many of the long-running features, such as the *Doctor Who?* cartoon and the *Matrix Data Bank*, replaced Craig Hinton as *Shelf Life* reviewer with the acerbically witty Dave Owen, and introduced numerous new, more informal features; *Fluid Links*, a regular column by Matthew Jones, *The Hit Parade*, and *Out of the TARDIS* in which *Doctor Who* luminaries answered random questions plucked from a TARDIS

tin, revealing just how many former companions believe in ghosts and/or aliens, when they had their first kisses, and that Katy Manning was a huge fan of The Prodigy. Interviews were chattier, giving more of a sense of the person and their lives outside *Doctor Who*, there were more unusual one-off features, such as canvassing the views of a class of children on *Terror of the Zygons*, while in *The John Nathan-Turner Memoirs* the former producer looked back with affection and wry amusement on his career with the show.

Although Issue 226 featured an interview with Philip Segal about his plans for a new series, the development process was so slow, so beset by setbacks, and so clouded by rumour that it was largely indistinguishable from pie-in-the-sky projects like the Caroline Munro movie. Fans were quite rightly sceptical that anything would ever

happen; so imagine their surprise when Issue 236 not only announced that Paul McGann was the Doctor but that *filming had already begun*. Sadly, the TV Movie didn't lead to a series, but for a few, brief months, it was the most exciting thing that had ever happened in the pages of *DWM*.

And then fans, and the magazine, were back playing the waiting game again, but this time there was a sense that once Universal's option to continue *Doctor Who* ran out, that was it. It took a year or so, but then in his editorial for Issue 261 Gillatt told readers: 'If the 1996 TV Movie served no other purpose, it punctured the bubble of frustration about the stalled revival of *Doctor Who*. [...] The air is clearer now and we're free to talk about other things.'

So the magazine moved on. Joined by Alan Barnes (assistant editor from Issue 248, co-editor from Issue 272), Gillatt continued to innovate; there was an edition edited by Sophie Aldred (Issue 255), and new, fan-friendly features like *The Time Team*, *It's the End, But...* with the Bowie-and-*Black Orchid*-obsessed Watcher, *DWM*'s answer to Bridget Jones: *The Life & Times of Jackie Jenkins*, and Gareth Roberts' rib-tickling guide to *Doctor Who*'s moral lessons. There was even a new approach to interviews, reuniting pairs of co-stars over several bottles of wine and documenting the results.

Then, in 1999, there was some good news. Big Finish gained the licence to make new *Doctor Who* audio adventures, while writer Steven Moffat brought *Doctor Who* back to television for *Comic Relief*. This was followed by *We're Gonna Be Bigger Than Star Wars* in which Moffat, Russell T Davies and other fans working in television discussed the likelihood of *Doctor Who* returning to our screens. As *Gallifrey Guardian* reported on a mooted new series of *Doctor Who* overseen by Russell T Davies, surely the show's return could not be far away... ▶

K9 IN GAY DRAMA

■ *DWM* 238 – The magazine publicly apologises to all newsagents for describing them as 'belligerent' in Issue 236's subscription offer.

■ *DWM* 244 – At the end of a critique of the TV Movie, Matthew Jones quite matter-of-factly comes out in the pages of *DWM*.

■ *DWM* 250 – the magazine celebrates another anniversary with a look back at its own history.

■ *DWM* 258 – A gloriously indiscreet interview with Tom Baker. "Most of the things I've been in, except *Doctor*

Who, have stopped. Oh, actually, that's stopped as well now! Ha ha! Well at least they can't pin that on me! There were four of the buggers after me, so no-one can say that's my fault."

■ *DWM* 262 – *Battlefield* receives the most scathing (and hilarious) review in *DWM*'s history: 'Dialogue, performance and direction synergise in the miasma of mediocrity that is the "Boom!" scene.'

■ *DWM* 265 – *Genesis of the Daleks* is declared the greatest *Doctor Who* story of all time in *DWM*'s poll of the entire series.

■ *DWM* 269 – 'Cineffigy Images' start to advertise

glamorous photographs of *Doctor Who* companions (and Colin Baker). A calendar follows, alongside a range of audios with covers showing Sophie Aldred clutching a towel.

■ *DWM* 275 – *Gallifrey Guardian* announces that Big Finish will be producing 'canonical' *Doctor Who* audio plays, and that K9 is to appear in a new gay drama by Russell T Davies.

■ *DWM* 283 – *DWM* celebrates its 20th anniversary.

■ *DWM* 290 – *DWM* gains a new contributor, as Steven Moffat writes an appreciation of Tom Baker's first series, followed by a short story in Issue 293.





The Doctor's adventures continued on audio – including promo CDs given away with DWM.



In 2001, the magazine published a revealing feature about Second Doctor Patrick Troughton, written by his son, Michael.

'As Ben Cook reported on what it's like inside a stationery cupboard, Doctor Who was on its way back...'

As DWM entered the twenty-first century, everything changed. Gary Gillatt departed, leaving Alan Barnes as editor (from Issue 293), assisted by Clayton Hickman (from Issue 296, then editor from Issue 313). By this point, Andrew Pixley was rapidly approaching the end of his *Archive* marathon, so the magazine increasingly relied on more analytical features, such as Gary Gillatt's illuminating examination of *The Fan Gene* and David Darlington and Alistair McGown's deconstruction of the show's format in *The Adventure Game*. Michael Troughton shared his memories of his father's time in the show, while interviews became even more in-depth and informal – with some of the show's contributors proving extremely forthright in their views (Henry

Lincoln, for instance, made no bones about the fact that he felt he had been badly treated and had been unfairly deprived of a K9 from his *Doctor Who* chess set). The magazine had the freedom to be experimental (devoting an issue to *Doctor Who*'s appearances on *Blue Peter*), to be controversial (Jonathan Morris interviewing the director of MediaWatch in an article about *The Mary Whitehouse Experience*, resulting in the sentence, 'I honestly can't recall reading a worse conceived or argued article appearing in any previous DWM') and to be silly (the headlines became increasingly pun-filled and photo-captions increasingly ridiculous, 'Sorvad' cast a satirical eye over the world of *Doctor Who* in the *Space-Time Telegraph*, while a ludicrous article about how *Doctor Who* was really a game show was

probably only published because it meant that Clayton Hickman could do a cover of an Anne Robinson-ified Sontaran with the headline *The Weakest Linx*). As the *Archives* finished documenting the show's production, a new feature was introduced to examine the content of the stories themselves, *The Fact of Fiction*.

It's interesting in retrospect to note that during this era DWM barely even countenanced the possibility of *Doctor Who* returning to television. With the movie rights seemingly trapped in the void between dimensions, and the video releases, novels and merchandise winding down (wickedly reported as 'Ta-Ta Telos! SHOCK AS NOVELLA PUBLISHER LOSES LICENCE' and 'Dapol up in arms! SHOCK AS TOY MANUFACTURER LOSES DOCTOR WHO LICENCE'), *Doctor Who*'s future seemed to lay in the hands of Big Finish (which was providing an official continuation of the adventures of the Eighth Doctor) and Dan Freedman at BBC Radio 4; over a period of two years his pilot episode eventually became a 'webcast' series, which in turn begat a 'webcast' revival of *Doctor Who*, albeit with Richard E Grant as the Doctor. This had the happy side effect of establishing that the basic rights to making *Doctor Who* still belonged to the BBC, and so even as Benjamin Cook was reporting on what it was like being shut inside a stationery cupboard during the recording of *Scream of the Shalka*, the magazine's cover had a little orange circle declaring 'DOCTOR WHO SET FOR BBC TV COMEBACK!' And so began the third great era of DWM...

RIP JN-T

- DWM 294 – The beginning of a descent into the hallucinogenic visions of Hieronymus Bosch as various *Doctor Who* outlets start desktop-publishing their own advertisements.
- DWM 296 – Dave Owen reviews Richard Franklin's fringe play, 'Walking on to a cruelly prophetic *Bridge Over Troubled Water*, he launched into a generic tale of an action hero taking a holiday.'
- DWM 300 – DWM commemorates another milestone with a free CD, a peculiar new headline typeface and a feature by Andrew Pixley on all the things he doesn't know about *Doctor Who* (he has since found most of them out).

- DWM 311 – Jon Blum explores the possibility of *Doctor Who* returning. "The series' old ratings could only be dreamed of now," sighs Mark Gatiss. "Ten million! Just imagine..."
- DWM 316 – Spoof page *Space-Time Telegraph* débuts and describes Russell T Davies' bid for *Doctor Who*, 'An Adventure in Manchester and Time', which will feature the theme played on a glockenspiel.
- DWM 319 – DWM pays tribute to John Nathan-Turner, the only time the magazine has had a member of the production team as its main cover star.
- DWM 320 – Colin Baker is voted readers' favourite Big Finish Doctor: "While it lasts I will certainly enjoy it every bit as much

as I was crestfallen at my former – depressingly consistent – lowliness in the fans' eyes." This is followed by a five-part interview.

- DWM 324 – Andrew Pixley's lengthiest *Archive*, as he devotes 12 pages to the shortest story, *Dimensions in Time*.
- DWM 326 – Gary Gillatt examines the obsessiveness of fans in *The Fan Gene*. Meanwhile, Nicholas Briggs explains the different ring modulator settings used for the Dalek voices, and DWM slightly annoyingly starts to call itself DWM whenever it's mentioned.
- DWM 330 – The Watcher has a memorable encounter with a lady who is convinced that the original producer of *Doctor Who* was "dear old Vere Lorrimer". Oh dear, dear.



This chap was the real Ninth Doctor – for all of two-and-a-half minutes...

In his first *Production Notes*, *Doctor Who*'s new head writer, Russell T Davies, described the situation in 2004. 'In years to come, this period will be known as the great prevarication. A strange, nebulous limbo, looking a bit like the Mandragora Helix but without the rocks, built out of potential and promise, lacking a single, solid fact.' Fans were delighted that the show was coming back... but it was *eighteen months* away, and in the words of the song *Doctor in Distress*, "Eighteen months is too long to wait."

But this was probably the most exciting time to be a *Doctor Who* fan, or a **DWM** reader. Each new issue would reveal another part of the *Doctor Who* jigsaw falling into place. The identity of its new producer, then the other writers. The new Doctor, his companion, the guest cast. The time slot, the logo, the title sequence, the incidental music composer. The exciting news that the Daleks would be coming back, followed by the news that they wouldn't, followed by the news that they would again.

During this phoney war, **DWM** put the past to bed and drew a line under 'The Wilderness Years'. Andrew Pixley's *Archive* covered the various radio serials and he looked at the show's broadcast history in *Scheduled for Success*. Gareth Roberts professed his *Strange Love* for the embarrassing and/or rubbish bits of *Doctor Who*. The magazine printed telesnaps for *Marco Polo* and Andrew Cartmel shared *The Secret Diary of a Script Editor*. And **DWM** gave the right of reply to John Nathan-Turner's partner Gary Downie in an uncomfortable last interview marking the end of an era.

Then, with Issue 352, the magazine regenerated as editor Clayton Hickman and assistant editor Tom Spilsbury (from Issue 330) prepared it for

IT'S OFFICIAL!

■ **DWM 338** – *Space-Time Telegraph* predicts that Graham Norton will be the new Doctor and pictures the *Scream of the Shalka* Doctor as Count Duckula.

■ **DWM 339** – A behind-the-scenes report on the 40th Anniversary Special – a *Doctor Who/Dead Ringers* edition of *The Weakest Link*!



■ **DWM 340** – Arnold Johnson writes in to ask, 'How about a *Loaded*-type edition with Nicola Bryant and Sophie Aldred! Or any of the others? (We're not all gay, you know!)'

■ **DWM 342** – 'Christopher Eccleston is the Doctor!' declares the cover – unusually using a shot from another TV show altogether, in this case *The Second Coming*. Inside, Davies laughs off rumours that Billie Piper has been cast.

■ **DWM 344** – The magazine has two anniversaries in quick succession; to celebrate 25 years, it runs a series of features on its history, then **DWM 350** includes a reprint of the first issue, plus the return of *Doctor Who?*, Jackie Jenkins, *The Watcher*, *Fluid Links* and the *UNIT Hotline*!

■ **DWM 348** – *Space-Time Telegraph* returns. 'Shock as Russell T Davies Realises Private Universe Where He Runs *Dr Who* Is Actually Real Universe!'

■ **DWM 351** – The first new photo: Chris and Billie in *The Unquiet Dead*.

■ **DWM 355** – **DWM** is 'THE OFFICIAL MAGAZINE OF THE BBC ONE SHOW!' and the circle on the cover turns silver with the magic words 'AS SEEN ON TV!'

■ **DWM 357** – Davies captures the mood in a brilliant *Production Notes*: 'Boast! Go on! For once in your life, boast about loving *Doctor Who*, cos God knows, we lived through the Dark Years. Lift your head up. This is working. This programme is working. Don't think that's an arrogant thing to say; it's beautiful. Let me shout! DO YOU KNOW HOW GOOD THIS IS?'

the television show's return. It had a glossy new look, a perfect-bound spine (soon a depository for topical variations on 'THRILLING ADVENTURES IN TIME AND SPACE' and selected quotes) and a reasonable attempt at making the new logo work as part of a cover. This was followed by Issue 354, sporting a Moxx of Balloon and containing 'photo spoilers' from the climax of *Rose*, and then six months of issues in which not only was *Doctor Who* a success with **DWM** readers, but it was a popular success far beyond anybody's wildest dreams (with Spilsbury documenting its ratings in *Public Image* from Issue 356).

It was, quite simply, fantastic. Soon the magazine's letters page was filled with messages from children, just as it had been in the days of *Doctor Who Weekly*, sending in their drawings and photos of their Dalek cakes. But there was no way the magazine could sustain both a pre-teen readership and its existing long-term adult fan readership; it could either be for kids, or print interviews with John 'My penis is really too big' Barrowman. So in 2006, as David Tennant was installed as the Tenth Doctor, BBC Magazines launched *Doctor Who Adventures* for the juniors... and **DWM** evolved once more... ►



Billie Piper and Christopher Eccleston: bringing *Doctor Who* back to TV in 2005.

YOU SAW THEM HERE FIRST...

With so many *Doctor Who* fans going on to work on the television show or its spin-offs, it should be no surprise that many of them appeared in *DWM* beforehand. 'Life-long *Doctor Who* fan' Matthew Waterhouse wrote in twice (Issues 10 and 18) before being cast as Adric, while incidental music composer Mark Ayres wrote into Issue 115, and before writing *Ghost Light* Marc Platt had chronicled the *History of the Ice Warriors* in Issue 94.

The first twenty-first-century TV writer to appear in *DWM* was Paul Cornell, asking in Issue 70: 'Why does Janet Fielding look like Kermit the Frog? Has Peter Davison just been hit over the head with a spanner?' (this wasn't a general enquiry but referred to an unflattering poster included in *DWM* 68). Next was Chris Chibnall, whose winning entry for the *Song Competition* was a highlight of *DWM* 106: 'Six faces



Matthew Waterhouse.

have travelled far and wide, with faithful companions at their side.' Gareth Roberts and Mark Gatiss both made their *DWM* debuts in Issue 181 in a *Gallifrey Guardian* story about their *New Adventures*, and before he became a *DWM* columnist Matthew Jones had a letter in Issue 203 moaning about moaning fans. Although he had been quoted in the 1984 *Summer Special* ('You can't have proof!'), Robert Shearman made his first appearance in Issue 288 (alongside *The Doctor's Daughter* Georgia Moffett) while Steven Moffat's name can just about be made out on the cover of *Decalog 3* in Issue 237 (his short story, 'Continuity Errors', was singled out for praise in Issue

240). Script editor Gary Russell made his *DWM* debut in Issue 86, and *Torchwood* and *Sarah Jane Adventures* writer Joseph Lidster first appeared in Issue 183, the lucky winner of a copy of *Who on Earth is Tom Baker*.

Turning to members of the cast: Dalek operator Nicholas Pegg was a regular correspondent in the early days of the magazine, first appearing in Issue 55 giving a list of stories he would like to see repeated ('I count the Pertwee years the best'). The voice of the Daleks, Nicholas Briggs, was first mentioned in Issue 104 and would go on to be described as 'relaxed', 'suave' and 'debonair'. David Tennant first appeared in an interview with Issue 310 ('Initially



David Tennant.

I wanted to be a Time Lord, but as I got older that turned into 'maybe I could be one of those people who pretends to be a Time Lord', and that's what got me into acting"); by a curious coincidence Billie Piper is mooted as a potential *Doctor Who* companion in the same issue. And as well as celebrating *Doctor Who*'s 40th anniversary and bringing the news of its return, Issue 337 contained the first mention of Peter Capaldi; in an interview with former producer Barry Letts he recalled that Capaldi "used to write to me at *Doctor Who*, and send me scripts, and I invited him to the studio and he met Jon Pertwee."

And, of course, most of *DWM*'s contributors appeared in the pages long before writing or editing the magazine. Current deputy editor Peter Ware made his debut in Issue 64 with a letter about 'Professor Gamble' while current editor Tom Spilsbury had a letter in 231 suggesting that if *Doctor Who* returned it should be as hour-long, complete stories and that it should include 'scenes of the characters

enjoying domestic life to add a touch of realism to the show'. In another curious coincidence, two competition winners in Issue 53 are future editor Alan Barnes and future assistant editor Conrad Westmaas.

But for the most remarkable *DWM* debut we must turn to Issue 57, which features a letter saying 'From now on, provided there are no massive alterations, you can take the superlatives for granted', which thanks the magazine for printing an *Archive of The Ark* because 'I've been waiting for this story for many moons', and which effusively praises the ending of the comic strip *The End of the Line*. This letter comes from a certain 'Rusl Davies' of West Glamorgan. Yes, Russell T Davies' first-ever appearance in *DWM* – and they got his name wrong.



Rusl Davies.

'It's hard to pinpoint when *DWM* became the magazine it is today. Every era has added something...'

Doctor *Who* became a regular fixture of the BBC schedules during the four years of David Tennant's tenure as the Doctor, and *DWM*'s content settled into a regular pattern alongside it. Each season began with the various new writers and directors being interviewed, followed by previews of the episodes. As they were broadcast, nearly every episode had its own behind-the-scenes report courtesy of Benjamin Cook, Jason Arnopp or David Bryher, with interviews with its guest cast. At the end of each season *DWM* conducted an extensive retrospective interview with Russell T Davies, discussing how each series had come about. Then, for the six months that *Doctor Who* was off the air, the magazine carried more general features; exploring the show's educational credentials, or its use of comedy, alien races, terrible spin-offs or the 100 best death scenes; plus there were more *The Fact of Fictions*, interviews with people from 'old' *Doctor*

Who and features about 'lost' projects like the *Scratchman* film and Terry Nation's Dalek series, and interviews with its regular cast and crew. And each December there was a Christmas Special to preview in one issue and go behind the scenes in the next, before beginning the run-up to the next season. In addition, there were three spin-off series to cover as well as the output of Big Finish, exhibitions, and, sadly, an increasing number of obituaries. This may sound as if the magazine became formulaic, but while it didn't have the same experimental excesses

as during 'The Wilderness Years', it continued to change and innovate. Each year or so there was an issue with multiple covers, and the introduction of 'polybags' meant not only that issues could include free posters, Big Finish CDs or free Target novelisations, but that the magazine inside could have a cover free of headlines (Issue 393) or possessed by a warning of 'Bad Wolf' (Issue 397). Inside, the magazine brought back the *Out of the TARDIS* tin and the *Matrix Data Bank*; initially with Sorvad but then with an increasingly weird (and hilarious) selection of substitutes, such as the Second Doctor and Jamie, Alan Sugar, and Columbo and two Krotons. Even the behind-the-scenes reports became a little experimental, with a choose-your-own-adventure report on *Turn Left*, and following the interviews with Robson Green and Charlotte Church in Issue 355, the magazine questioned McFly (Issue 384), Duncan out of Blue (Issue 392) and Richard Dawkins (Issue 398). And when Tom Spilsbury became editor (from Issue 387) he not only sorted out of the cover logo, he also renamed the letters page *Galaxy Forum* and introduced several new features; *Who On Earth Is...* and *You Are Not Alone* by Neil Harris, while Gary Gillatt returned to cast a critical eye over the latest DVD releases. Spilsbury also added a regular competition page, with Chelsey Lamb winning the chance to report for *DWM* in Issue 415.

And then, of course, *Doctor Who* had a new showrunner with Steven Moffat, a new Doctor, and a new companion, and it was time for *DWM* to regenerate once again...

IT'S KYLIE!

- **DWM 365** – The longest *DWM* feature ever, with 28 pages on the making of *The Christmas Invasion*. Meanwhile, in *Gallifrey Guardian*, Russell T Davies assures readers that Stephen Fry's *Doctor Who* script will 'appear in all its glory in Series Three'. It is never heard of again.
- **DWM 382** – Director James Strong reveals the fraught production of *Daleks in Manhattan/Evolution of the Daleks* in his *Dalek Diaries*.
- **DWM 388** – For the first time, the cover is devoted to promoting another TV show; *The Sarah Jane Adventures*.
- **DWM 390** – The magazine's greatest-ever cover sees Kylie Minogue draped over a Dalek, while new editor

Tom Spilsbury can't help indulging his love of statistics with the banner line 'YOUR 100% OFFICIAL GUIDE TO THE WORLDS OF DOCTOR WHO'.

■ **DWM 391** – *Who On Earth Is...* interviews Clive Swift. "Do people shout 'Richard' at you in the street?" "Sometimes. I tell them to f*** off." "Right. One final question –" "I think that's more than enough, isn't it? How many pages are you going to have on Mr Copper?"

Elsewhere, Dalek Sec advertises a *DWM* subscription. 'Shops sold out? Don't PANIC!'

■ **DWM 398** – *DWM* goes to town on *The Stolen Earth/Journey's End* with four covers and 32 pages of interviews.

■ **DWM 400** – The magazine celebrates another milestone, and the Watcher looks back at its history. Gary Gillatt acclaims *The Sheer Brilliance of Doctor Who* and Davies gives 'his most candid interview ever!'

■ **DWM 407** – A fascinating interview with former script editor Christopher H Bidmead in which he describes Russell T Davies as "a first-draft writer".

■ **DWM 413** – The magazine polls readers on the series' 200 stories and *The Caves of Androzani* comes top.

■ **DWM 415** – The end of an era, as Davies gives a farewell interview and *The Time Team* reaches *Dimensions in Time*. *DWM* 416 follows with a farewell interview with David Tennant and Davies' final *Production Notes*.





it changed to appeal to an older readership when it became a monthly, it changed to become a fanzine for long-term fans when the show was off the air, and it changed once more to capture the vibrancy and excitement of the series when it returned. It has always been the greatest advocate of the show, always accentuating the positive while never overlooking the negative, documenting, celebrating and occasionally mocking but with great affection.

No other television programme – probably no other cultural institution – has been covered in such depth, with such wit and insight. If you read **Doctor Who Magazine**, you know how television is made, you know how scripts are written, you know how many actors' careers progressed from RADA to weekly rep to small parts in *Z Cars* before appearing in *Doctor Who*. You know about the lives of all those talented, colourful, eccentric, sometimes irascible but always captivating individuals who have made *Doctor Who*. Just as the Doctor is the hero of *Doctor Who*, the people who made it have been the heroes of **DWM**.

On a final note, one way the magazine has changed is that its tributes to lost members of the *Doctor Who* team have become more extensive, with Toby Hadoke and Marcus Hearn providing fine obituaries, and two exceptional issues celebrating the lives of Nicholas Courtney (Issue 436) and Elisabeth Sladen (Issue 440). It feels appropriate that as **DWM** celebrates the people behind *Doctor Who*, that as it celebrates 500 issues, it should remember all those friends to the magazine who are no longer with us; Patrick Troughton, Jon Pertwee, Verity Lambert, Barry Letts, Graham Williams, Nicholas Courtney, Jacqueline Hill, Michael Craze, Caroline John, Elisabeth Sladen, Ian Marter and Mary Tamm; **DWM** contributors Steve Moore, Phil Bevan, Ron Turner and Craig Hinton; and finally, of course, former *Doctor Who* producer and **DWM** advisor – John Nathan-Turner. **DWM**

After the huge success of the David Tennant era, with the show picking up National Television Awards almost as a matter of routine, it was hard to see how much more successful the show could become. But with Moffat and Matt Smith, it did. 30 years after **DWM** had been reporting on US conventions the show was an international success again, a regular fixture at Comic-Con, and while Matt Smith's first year was promoted with a bus tour of the UK, Peter Capaldi's was promoted with a world tour taking in Sydney, Seoul and Rio de Janeiro.

With Issue 430, as the magazine overtook *SFX* to become the UK's Top Selling Sci-Fi Monthly Magazine, it introduced a raft of new features: an all-new *A Battle of Wits*, a crossword, *Who Tube* and *Wotcha!* with its own sections on *A History of Doctor Who in 100 Objects*, *The Six Faces of Delusion*, *Supporting Artist of the Month* and the occasional *Bidmead-Ometer*. As *Doctor Who*'s 50th anniversary approached, the magazine gave a retrospective on the previous years in *Countdown to 50* while an all-new *Time Team* picked up where the old one had left off. The content was a mixture of frivolity – one issue would be a guide to non-canonical Doctors, or an *A to Z of Dread* – and seriousness – for instance, Cavan Scott's revealing article on the show's return in Issue 463. *The Fact of Fiction* went into even greater depth, disclosing new information about the writing of episodes such as *Rose* and *Dalek* and containing new interviews; with the article on the first Dalek story it reached 14 pages, while a feature on *The Five Doctors* included fans and members of the production team nominating their 'favourite moments'. Former script editor Andrew Cartmel reviewed DVDs and conducted a fascinating interview with Ben Aaronovitch about where *Battlefield* went wrong. After **DWM** delighted in repeatedly printing a photograph of Russell T Davies in his anorak, other photos would also become fan favourites; Steven Moffat smiling seductively with his head on his hand; Peter Harness with his two telephones; Gareth Roberts playing intently with his Cybermen. Recognising that many of **DWM**'s readers were now old enough to be parents, the magazine introduced *Relative Dimensions* by Jac Rayner in Issue 456; at the same time Steven Moffat decided to use *Production Notes* to answer readers' queries, just as Jeremy Bentham did all those years ago in *Matrix Data Bank*. The covers

became even more inventive and eye-catching: Issue 423 consisted of nothing but a crack, Issue 428 turned **DWM** into *Inside Soap*, while Issue 442 paid homage to the *Radio Times*, Issue 474 provided a *Sergeant Pepper* of monsters, and Issue 477 gave Peter Capaldi the *Esquire* treatment.

Looking back through 499 issues of **DWM**, it's hard to pinpoint exactly when the magazine became the magazine it is today. Every era has added something into the mix, a new feature that is still around, or has added to the language or the mythology of fandom. The magazine has changed;

SEEING RED (DWARF)

- **DWM 417** – Steven Moffat takes over *Production Notes* and breaks the news that he has been working on a Sherlock Holmes series on the side.
- **DWM 419** – Despite a lack of photos from the new series, **DWM** prints a pic of Cassandra from *The Myth Makers*.
- **DWM 420** – **DWM** is now the world's Longest Running Magazine Based on a Television Series. It celebrates with its third April Fool, while in *Production Notes* Steven Moffat explains just how frustrating it is to see a Dalek which looks wrong. The letters page is filled with similar sentiments in Issue 422.
- **DWM 427** – Andrew Curnow writes in to suggest that Mark Gatiss write a drama about *Doctor Who*'s origins to celebrate the 50th anniversary.
- **DWM 428** – A special soap-themed edition; interviewees include June Brown and Helen Worth!
- **DWM 436** – Gary Gillatt reviews *Frontios*: 'The Tractators were apparently inspired by woodlice, but each looks more like a giant halibut up on its tail struggling to carry a five-drawer filing cabinet.'

- **DWM 438** – Concern grows about the inflationary 'Christmassiness' of Christmas Specials as the latest is declared 'the most Christmassiest yet' and 'Christmas turned up to 12'.
- **DWM 446** – Tom Spilsbury goes on a Valentine's Day date with Sophia Myles and reader Cheryl Thorne sends in a photograph of a toy duck she has painted to look like the Sixth Doctor: 'He's called Doctor Duck.'
- **DWM 452** – A new feature is introduced, *Beyond the TARDIS Extra*, devoting a page to the new series of *Red Dwarf*. It does not go down well with reader Dave Stevens: 'I thought this was supposed to be a magazine about *Doctor Who*? Get yourself sorted, **DWM**, and stop wasting my time with off-topic content.' This is declared 'Star Letter' and Dave wins a copy of *Red Dwarf X* on DVD.
- **DWM 460** – The most scathing review for a new story since *Paradise Towers*, as *The Rings of Akhaten* is put down as 'immature emotional sludge'.
- **DWM 466** – As the 50th anniversary approaches, **DWM** previews *An Adventure in Space and Time*, interviews director Waris Hussein, profiles Sydney Newman and has two covers to celebrate the return of nine missing episodes.

- DWM** interviews the man responsible, Phil Morris: 'Tom, Tom, Tom. Expect the unexpected, okay? You can quote me on that. Expect the unexpected!'
- **DWM 467** – The biggest **DWM** yet, at 116 pages, and the biggest selling, celebrating *Doctor Who*'s 50th anniversary in lavish style.
- **DWM 472** – For the first time, The Watcher points out something that doesn't make sense in *Black Orchid*.
- **DWM 474** – Readers vote on the best stories of the past five decades – *The Day of the Doctor* comes top.
- **DWM 477** – A touching letter from Louise Jameson to her younger self about how *Doctor Who* has enriched her life.
- **DWM 485** – John Nathan-Turner has the last word as **DWM** prints an illuminating previously unpublished interview.
- **DWM 489** – A groundbreaking article on the life and politics of writer Malcolm Hulke by John Williams.
- **DWM 494** – Exciting news! Black Milk has released a range of stylish female clothing inspired by *Doctor Who*. We're not all gay you know!
- **DWM 496** – A new era is announced: 'Chibnall to take over from Moffat as next showrunner.'
- **DWM 500** – The magazine celebrates 500 issues... with the edition you are currently reading.



WORDS APART



Two Doctors; one set of questions. William Hartnell and Peter Capaldi reveal what it's like to play Dr Who...

INTERVIEWS BY LYNN YOUNG

Back in **DWM** 347, published in 2004, we presented an interview with the First Doctor, William Hartnell. Of course, Hartnell was the only Doctor that **DWM** never spoke to, as the actor sadly died at the age of 67 in 1975 – more than four years before the first issue of the magazine was published. However, this rare and treasured interview with the original Doctor came courtesy of Lynn Young, who – in 1965 at the age of 11 – had written to Hartnell, requesting an interview with him for her school project. Hartnell subsequently wrote Lynn a reply, inviting her to send him a list of questions, promising that he would do his best to answer them.

A few months later, on 31 July 1965, having completed two series' worth of *Doctor Who*, William Hartnell put pen to paper, carefully replying to each of Lynn's nine questions.

Now, over half a century later, **DWM** invited the Twelfth Doctor, Peter Capaldi, to answer the same nine questions, so we can compare and contrast the written responses of the First Doctor with those of the Doctor's most recent incarnation...

Lynn Young: What had you hoped to be when you were younger?

William Hartnell: "When I was fifteen I ran away from boarding school because I wanted to be a jockey! I got a job as an apprentice. My people found me and sent me back to school. But when I ran away again a few weeks later, they let me stay at the stables. But I grew too big and too heavy to be a jockey, so at 17 I turned to my second love, the stage, and joined Sir Frank Benson's Shakespearean Company."

Peter Capaldi: "For as long as I can remember I wanted to be an actor. No-one in my family had any connection to show business except for my uncle Peter (I'm named after him), who had been a crooner for a while after the war. We weren't a family who went to see plays or knew anything about Shakespeare *etc.* We were pretty ordinary. But I was a very creative child and my parents encouraged me, making sure that I had drawing

materials when I needed them and letting me watch all kinds of shows on TV, like *Ready Steady Go!* and *Dr Who*."

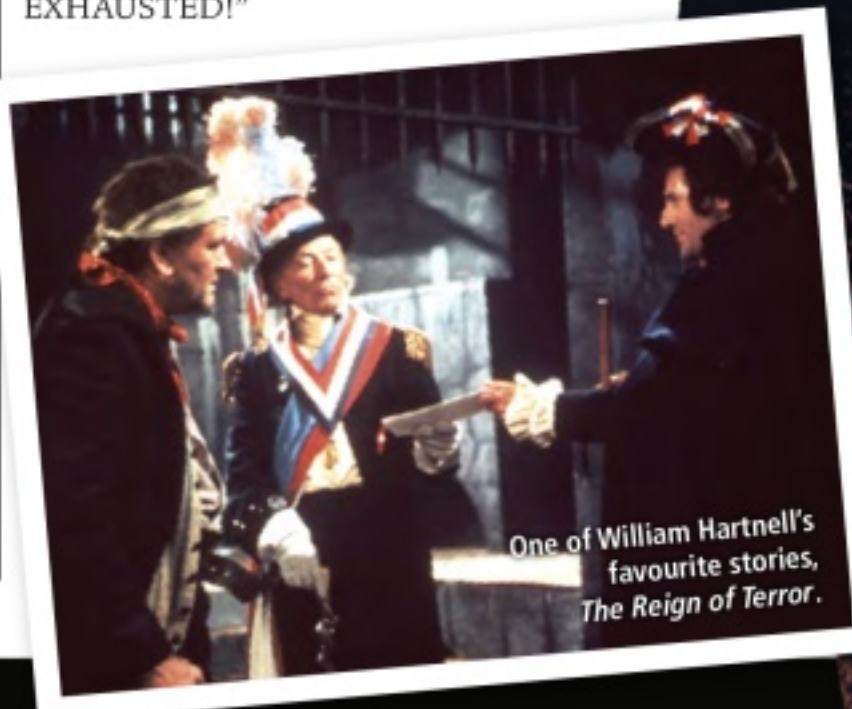
How long have you been Dr Who now?

Hartnell: "Nearly 2 years."

Capaldi: "I first appeared in 2013, so that's nearly three years, but I've done two full seasons."

How long do you rehearse a day and are you exhausted by the time you get home?

Hartnell: "Monday and Tuesday we rehearse from 10.0am to 6.0pm. On Wednesday we stop earlier and have a long 'script conference' with our producer, director and the writer. Some scripts may need a lot of alteration, so we all put forward our ideas, and work things out together. On Thursdays we either rehearse or go to the film studios for special filming. On Friday we are in the TV studio at 10.0am and rehearse with the cameras and sound and electricians *etc* all day – (we have a picnic lunch in the studio). We have a 1/2 hour break for tea and any special "photo calls". Then we have 2 full dress-rehearsals, and finally record the show at 9.0pm. We generally get out of the studio about 10.30pm or 11.0pm. I stay in London all week, and return home by car late on Friday night, getting home about 1.0am EXHAUSTED!"



One of William Hartnell's favourite stories, *The Reign of Terror*.

"I'm not tired of Dr Who..."



... It is a wonderful part to play."

Capaldi: "We shoot in an entirely different way from the original show, which was recorded on video tape in a TV studio, using multi-camera technique. The TV studio would be used for lots of BBC productions so the time spent there shooting *Doctor Who* was limited. Therefore everything had to be rehearsed well in advance.

"We, on the other hand, rehearse each scene on the set or on location just before we shoot it. How long we rehearse depends on how complicated the scene is emotionally and/or technically, so sometimes it can be a long time. The preferred option, though, is to have as little rehearsal as possible because time is our most valuable commodity.

"In between shooting scenes I am always learning my lines – not just for today, but for tomorrow and next week.

"I'm in the studio from 7am until 7pm, with half an hour's break for lunch. Time has to be found for any photo shoots or publicity interviews that have been arranged so it is a busy schedule.

"We shoot 5 days a week. It takes around 10 days to film an entire episode, so every 10 days a new group of guest actors arrive. We do a read through with them so that we can all meet and hear the script out loud. This usually takes place in the evening after a day's shoot. To make a full series we have to shoot for 9 months straight through, with minimal breaks.

"I stay in Cardiff while we are filming during the week, but return home at weekends. So when I get home, yes, I am very, very tired. But in a good way."

Are you tired of playing Dr Who or is it your ideal part?

Hartnell: "I'm not tired of Dr Who. It is a wonderful part to play."

Capaldi: "I'm not tired of Dr Who. It is a wonderful part to play.

There are many other parts that I would like to play, and hopefully will, but Dr Who will always be very special."

Do you always have a free weekend or do you start to learn lines for the next episode?

Hartnell: "I have to spend a lot of time studying the next 2 scripts."

Capaldi: "I have to spend a lot of time studying the next scripts."

How do you occupy your spare time?

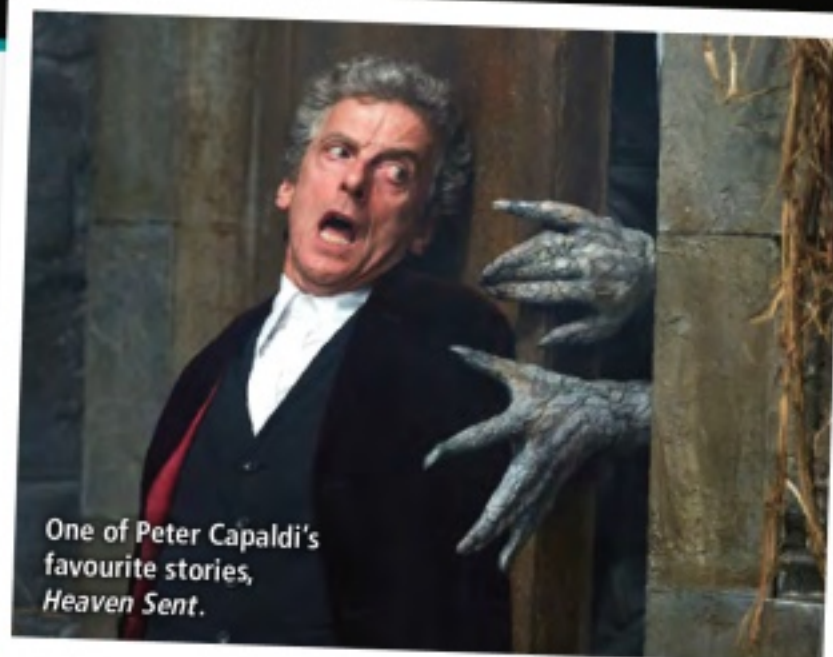
Hartnell: "Fishing, reading, gardening, seeing my grandchildren."

Capaldi: "Being with my family and friends. Watching TV. Drawing. Playing the guitar – badly – the Doctor is way better than I am."

We know the Daleks were very popular, but which adventure did you like acting the most?

Hartnell: "The French Revolution." [1964's *The Reign of Terror*]

Capaldi: "I've enjoyed acting all of my *Dr Who* episodes. I really don't like to pick any over the others as each one is the product of tremendous hard work, commitment, talent and optimism from everyone. I loved *Listen* and *Heaven Sent* because I think I learned new aspects of the Doctor while shooting



One of Peter Capaldi's favourite stories, *Heaven Sent*.

those. And I got to work very closely with the directors and crew on those, which I enjoy. And the old TARDIS in *Hell Bent* was pretty cool."

Are there many different points and differences between TV, radio, film and stage acting?

Hartnell: "They are all absolutely different. In radio you don't have to learn your lines, you read them – but you have to rely entirely on your voice to convey all your emotions. Films are really the easiest. You learn your lines scene by scene, and each scene can be shot over and over again – 10 or 12 times perhaps, until the director is satisfied that it is perfect. Television is the hardest of all. Most TV studios are very small and you would be amazed if you could see how tiny some of the sets are on which we have to work. This means that we have very little freedom of movement and we feel crowded and cramped. There are 3 cameras trained on us all the time, and we have to know which one is working and play to it. If it is a distant camera, we know we can use our arms and make big gestures. If it is in close up we have to keep our arms and hands still, and not use too many facial expressions or they will become too exaggerated. The studio floor is littered with cables *etc*, over which we have to step, and when one scene is finished, we have to rush onto the next set for the next scene. It is always chaos! And as TV is terribly terribly expensive to produce, we must NEVER dry up or make mistakes, or the wrath of our producer descends on us! Best of all is the theatre – where you have freedom of movement on the stage, you don't have to worry about getting 'out of focus' and you have the warmth and excitement of an audience to play to."

Capaldi: "Yes. They all require something slightly different of the actor but usually it's just a matter of technique. Some of these differences are difficult to grasp. Very experienced actors are often great masters of these differences. The stage, in particular, requires great understanding of voice and movement. But the points of difference are really not as important as the things that are the same: the actor's responsibility to tell the story in as truthful and entertaining a way as possible."

Have you ever had any desperate moments when you are sure something will go wrong?

Hartnell: "So many I couldn't count them. I have had 2 narrow escapes from death when filming – numerous accidents (my back has been injured twice). I have walked onto the stage and played a scene which ended by my pulling a revolver out of my pocket to shoot someone, and found I had forgotten to put the gun in my pocket – so I had to strangle them instead!

"I think most actors of my age could write a book about these 'desperate moments'."

Capaldi: "On set, not often. Everything is very professionally organised. But with my own performances? Yes. Always. But then that's often when it gets good. When it all goes wrong." **DWM**

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VWORP!



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OH, THOUGHT THAT LAST ONE WOULD WORK...



FROZEN AND **INTANGIBLE**, TOO...

ALL THE VILLAGERS HAVE BEEN SLIGHTLY PHASED OUTSIDE THIS CONTINUUM. TRAPPED BETWEEN **NANOSECONDS** -- WHOEVER DID THIS IS A **GENIUS**.



B-BUT WHY HAVEN'T I BEEN AFFECTED TOO?

YOU'VE FLOWN IN THE **TARDIS**, MAX. THAT LEAVES A MARK -- YOU'VE BEEN PHASED **ALREADY**. THAT'S SHIELDED YOU FROM THE EFFECT.



COME ON, TIME WE TOOK A **STROLL...**

MANY YEARS LATER...

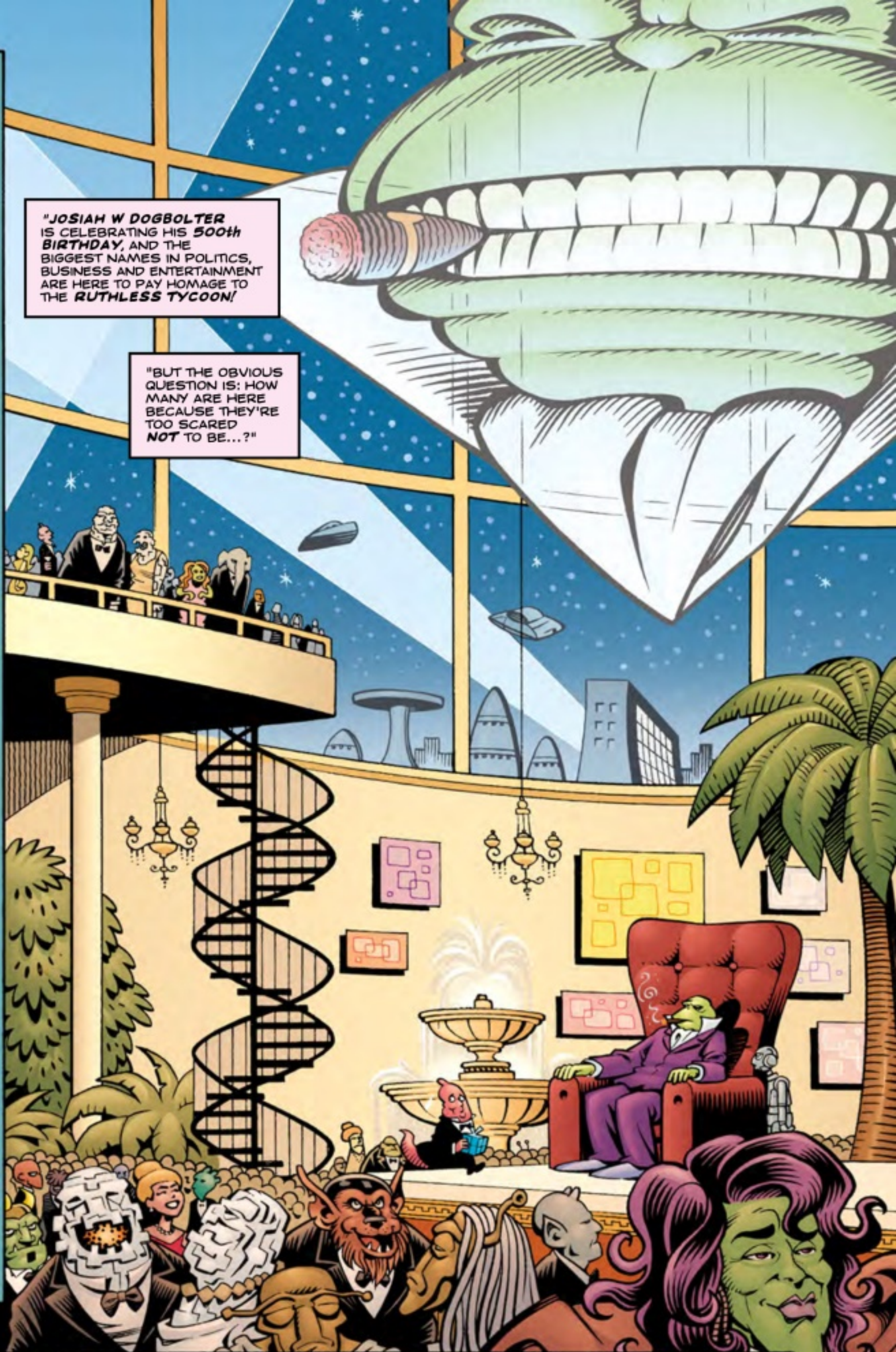
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HOB, WHO IS THIS GOOMBAH?

THE PRIMAL MINIATURE OF LESSER BRAXTONIA, SIR. YOU ALLOWED HIM TO WIN THE LAST ELECTION IN RETURN FOR THE MEDIA RIGHTS TO THE ASTRAL PLANE.





SCRAM, DOUGHFACE.

Y-YES, MR DOGBOLTER! A THOUSAND THANK-YOUS, SIR!

HOB, WHERE'S MY DAUGHTER?



MISS BERAKKA WAS CALLED AWAY, SIR. SHE MENTIONED SOMETHING ABOUT AN EMERGENCY BOARD MEETING.

SHE'S THE ONLY PERSON IN THE GALAXY I LIKE AND SHE AIN'T EVEN HERE FOR MY BIRTHDAY? WHAT'D I EVER DO TO DESERVE THIS, HOB?

WOULD YOU LIKE AN ITEMISED LIST, SIR?



GOOD EVENING, MR DOGBOLTER! SHARON ALLEN, GALACTIC BROADCASTING CORPORATION. I SUPPOSE YOU MUST BE FEELING VERY SATISFIED TONIGHT...?

LOSERS FEEL SATISFIED, LADY. WINNERS ALWAYS STAY HUNGRY.

THE GBC, HUH? DO I OWN YOU YET?



NO, SIR, THE GBC IS STILL A PUBLICLY OWNED ENTERPRISE. I TAKE IT YOU DISAPPROVE?

MR DOGBOLTER FEELS THAT MASS MEDIA IS TOO IMPORTANT TO BE LEFT IN THE HANDS OF MERE "PEOPLE", MADAM. THE SOONER IT'S COMPLETELY CONTROLLED BY A TINY, ULTRA-WEALTHY ELITE, THE HAPPIER EVERYONE WILL BE.

IS THAT YOUR UNBIASED OPINION?



OPINION AND FACT BECOME THE SAME THING WHEN YOU'VE GOT THE ONLY VOICE ANYONE EVER HEARS, TWEETIE-PIE.

THAT'S BEEN THE DREAM OF MANY MEN THROUGH HISTORY.

NONE OF THEM HAD A HAPPY ENDING.



YOU GOT SOME BRASS, LADY, I'LL GIVE YOU TH -

HEY, WHADDYA KNOW? SOME GOOD NEWS AT LAST!

BREEP-BREEP-BREEP!



SEE YOU LATER, MS ALLEN...

OR MAYBE EARLIER!



MAMMON'S WALLET, THIS DUMP LOOKS LIKE **FRANKENSTEIN'S BATHROOM!** WHAT'S SHE BEEN SPENDING MY MONEY ON DOWN HERE?

HEY, GIRLIE! SHOW YOURSELF!

CALM YOUR THOUGHTS, JOSIAH...



... GREATER REWARDS COME TO THE **TRANQUIL MIND.**

YEAH, SURE. WHATEVER YOU SAY...

CHIYOKO.



YOU GOT SOMETHING TO SHOW ME, KID?

AS PLANNED, I HAVE ACHIEVED **HARMONIC ALIGNMENT** WITH THE VILLAGE OF **STOCKBRIDGE** IN THE YEAR **2016**. MY **TIME TUNNEL** IS **CRUDE BUT STABLE.**



STOCKBRIDGE HAS LONG BEEN A **NEXUS POINT OF TEMPORAL ENERGIES** AND IS WELL-KNOWN TO **THE DOCTOR**. I HAVE **SUSPENDED** ITS INHABITANTS AND **LURED** HIM THERE...

THERE'S **THE TARDIS!** WE'VE FINALLY GOT THAT BOX **PINNED DOWN!**



SMILE, KID! **REVENGE IS SWEET, ENJOY IT!**

THE DOCTOR STRIPPED ME OF MY **BIRTHRIGHT:** **THE SPACE-TIME VORTEX** IS MY **NATURAL ENVIRONMENT** AND HE **TOOK** IT FROM ME...





THANK YOU ALL FOR COMING. THIS EMERGENCY MEETING OF THE **INTRA-VENUS INC MAJOR SHAREHOLDERS** IS NOW IN SESSION.

ER, THERE SEEMS TO BE SOME CONFUSION AS TO EXACTLY **WHO** HAS CALLED US TOGETHER...?

OH, I CAN SHED SOME LIGHT ON THAT, MR GROBLUX...



...IT WAS ME.

MAJENTA PRYCE, JUNIOR SHAREHOLDER. TRÈS DÉSOLÉ FOR THE SUBTERFUGE. ABSOLUTELY **THRILLED** TO MEET YOU ALL...



A **JUNIOR SHAREHOLDER?** HERE?! THIS IS **OUTRAGEOUS!**

HOW VERY DARE YOU!

NOW-NOW, GENTLEBEINGS, DON'T BE **UPSET!** I WON'T BE A MINOR PLAYER FOR **LONG...**

NOT AFTER YOU SELL ME ALL OF YOUR **SHARES** AT-- SHALL WE SAY -- **TWELVE MAZUMAS** EACH?



GREEN WOMAN IS **STUPID!**

THAT'S .000001% OF THEIR CURRENT VALUE, MY DEAR. ARE YOU **DEMENTED?**



NO, MR GROBLUX, I AM EXTREMELY **WELL-INFORMED...**

FOR EXAMPLE, I KNOW YOU **EMBEZZLED 715 MILLION MAZUMAS** FROM THE **KANDAFLAX CHARITY** LAST SUMMER.

WH-- WHAT...?



AND YOU, MR ANDRO, GAINED YOUR FORTUNE WHEN YOU CHEATED THE **CELESTIAL CASINO** OUT OF **467 MILLION GROBBILITS...**

THAT -- THAT IS A **LIE!**

HARDLY.
MY FRIENDS IN
THE GALACTIC
UNDERWORLD
HAVE BEEN MOST
HELPFUL.

I HAVE
DETAILED EVIDENCE
OF ALL YOUR MIS-
DOINGS, BUT I'LL BE
HAPPY TO THROW IT
ON A BONFIRE IN
EXCHANGE FOR
YOUR INTRA-VENUS
SHARES.

THE
PRICE IS
NOW TEN
MAZUMAS,
BY THE
WAY...

THIS IS
BLATANT
BLACK-
MAIL!

WELL, YES,
DARLING, I'M
GLAD YOU
NOTICED. DO
WE HAVE A
DEAL?

WE DO
NOT.

MY FATHER BUILT
THIS COMPANY OUT OF
BLOOD, SWEAT AND FEAR,
WOMAN. DO YOU SERIOUSLY
THINK I'LL LET YOU JUST
WALTZ IN HERE AND
TAKE IT AWAY?

BERAKKA
DOGBOLTER,
I PRESUME!
AT LAST WE
MEET!

THANK YOU, MS
PRYCE. I WAS TRYING
TO THINK OF AN EXTRA
PRESENT FOR DADDY --
YOUR HEAD IN A BOX
WILL DO NICELY.

OH DEAR.
SOUNDS LIKE
I'D BE LEFT IN
THE RED...

... MIND IF
I MAKE A
COUNTER-
OFFER?

BEEP!

SNH!

KREEEESH!

MAY I PRESENT
THE MOST REGAL
LADY DESTRIANATOS
OF THE OBLIVION
EMPIRE...

"DESTR!!"
TO HER
FRIENDS.

HEY,
SWEETIE, QUICK
QUESTION...

WANNA
DANCE?

ONLY ON
YOUR GRAVE,
IDIOT!

KEESH!

OOH, NICE
COMEBACK!
YOU'RE GONNA
BE FUN!

I HAVEN'T
DONE THIS IN
A WHILE. I MAY
BE A LITTLE
RUSTY...

NOPE, MY
MISTAKE! I'M STILL
SPECTACULAR!

SHOKK!

HAGGH!

YAAAAH!

YOU LOOK LIKE
A GROOVY CHICK,
BERAKKA, WHADDYA
SAY WE PUT DOWN
THE SWORDS AND
JUST CHILL?

WE COULD BRAID
EACH OTHER'S
HAIR, EAT ICECREAM
OUT OF THE TUB,
TALK ABOUT
BOYS --

KRASSH!

GGHHH!

THWAKK!

PLEASE
SHUT UP AND
DIE, YOU STUPID
FISH!



SIGH... I'M NOT PAYING YOU TO FALL OVER, DESTRII...

YOU'RE NOT PAYING ME AT ALL, SPOCKELLA!

THUNK!



LOOKS LIKE IT'LL BE TWO HEADS IN THAT BOX -- DADDY WILL BE PLEASED!

IS THAT ALL YOU THINK ABOUT, SWEETIE? PLEASING "DADDY"?

SHANK!



SO YOU'VE GOT A DEMANDING PARENT -- I CAN RELATE.

BUT IT'S YOUR LIFE, BERAKKA, YOU DON'T HAVE TO MAKE THE SAME MISTAKES AS YOUR DAD...

SHRRRP!



THINK ABOUT THAT WHEN YOU WAKE UP.

SHWAK!

AAUNGH!!!



BACK IN THE DAY, I WOULDN'T HAVE THOUGHT TWICE ABOUT CARVING YOU UP. BUT THEN I DID SOME TRAVELLING, GOT A LITTLE PERSPECTIVE -- AND I LEARNED THERE WERE BETTER WAYS TO SETTLE AN ARGUMENT.

SO YOU GET A CHANCE, BERAKKA...

BUT JUST THE ONE.



NOW, AS I WAS SAYING, I'LL BE PURCHASING ALL OF YOUR SHARES FOR THE GENEROUS PRICE OF -- WHAT DID WE AGREE ON? -- OH, YES...

FIVE MAZUMAS EACH...



HUFF! HUFF!
D-DOCTOR...CAN'T...
RU-RUN...

COME ON,
MAXWELL,
THIS IS
NO TIME TO
DAWDL!



HIT
'EM WITH
THE TANGLE-
WEB!

WRECK!

WAAAAH!!!



SURRENDER,
DOCTOR, OR YOUR
CHUBBY FRIEND WILL
LOSE A LOT OF
UPPER BODY WEIGHT
VERY QUICKLY...



YOU
WIN, MISS
CLUTHA.

YOU'RE
IN LUCK,
DOC. OUR
EMPLOYER
HAS ARRIVED,
AND HE WANTS
TO SEE YOU
PRONTO...



ST
JUSTINIANS? OF
COURSE, I SHOULD
HAVE GUESSED! IT'S
BEEN A NEXUS OF TIME
DILATION IN THE PAST.
IT'D BE THE PERFECT
SPOT TO CREATE
THIS TEMPORAL
FREEZE...



GREETINGS,
DOCTOR. IT IS FITTING
THAT WE MEET IN A
PLACE OF WORSHIP.
SOON I SHALL OBTAIN
GODHOOD ONCE
MORE.

EVENING,
DOC. LONG
TIME NO
SEE...

THANKS FOR
THE BIRTHDAY
PRESENT!

WELL-WELL-
WELL, JOSIAH W
DOGBOLTER -- AND
CHIYOKO? THERE'S
A MATCH MADE IN
HELL...

THE TARDIS WILL GIVE ME THE POWER TO DESTROY MY COMPETITORS BEFORE THEY'RE BORN, PLAY THE STOCK MARKET AND ALWAYS WIN...

I'M GONNA BE THE WEALTHIEST MAN OF ALL TIME, IN EVERY TIME!

WEALTHIEST FROG, MAYBE.

I JUST HAVE ONE QUESTION FOR YOU, DOGBOLTER...

DO YOU REMEMBER GUS?

HUH?

GUS GOODMAN. NICE CHAP. HE WAS TRAVELLING WITH ME WHEN YOU AND I FIRST MET.

YOU HIRED AN ASSASSIN TO MURDER ME. HE MISSED AND KILLED GUS INSTEAD.

NOPE. DOESN'T RING A BELL.

I'M NOT SURPRISED. NO ONE EVER REMEMBERS GUS.

EXCEPT ME.

SO I DUSTED ONE OF YOUR LITTLE FRIENDS. SO WHAT? HE WAS NOTHING! AN INSECT! A SPECK!

YOU KNOW HOW MANY NOBODIES I'VE KILLED TO GET TO WHERE I AM TODAY?!

125,890, SIR.

I'M A GIANT, YOU MORON. I TAKE WHAT I WANT. ANYBODY GETS IN MY WAY, THEY DIE, OR WISH THEY HAD.

I BUY AND SELL STAR SYSTEMS BEFORE BREAKFAST!

WHAT ARE YOU TO ME?

A DEAD LOSS.

FINISH HIM, CLUTHA.





I'LL CRUSH YOUR SCRAWNY BODY MYSELF!

YOU'RE WELCOME TO TRY!

HANG ON, DOC, I'LL BE WITH YOU IN JUST A SEC!

YOU SHAPE-SHIFTING TOE-RAG! I DO REMEMBER YOU, AND I MADE SURE I HAD SOME INSURANCE IN CASE YOU EVER SHOWED UP AGAIN!

HOB! HIT THE NULL-BEAM!



VREEEEEEEM!

AT ONCE, SIR.



WHOA! HOUSTON, WE HAVE A PROBLEM! HE'S BLOCKED MY POWERS!



SEE, DOCTOR? I DO MY RESEARCH, I PLAN AHEAD, AND I TAKE NO PRISONERS...

OOOF!

THWOK!



... THAT'S WHY I'M ALWAYS THE LAST FROG STANDING!

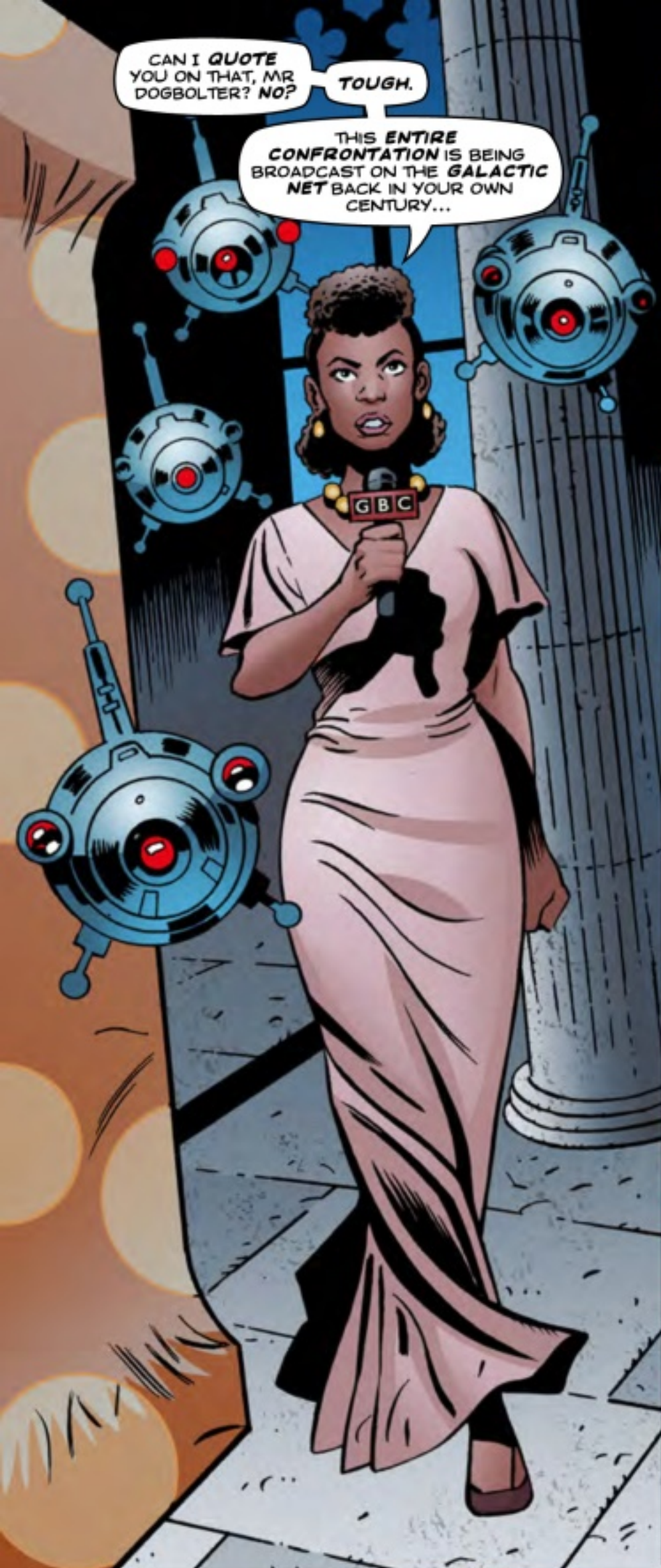


NO!!!

I WON'T LET YOU HURT HIM!

WH -- ?! WHO THE HELL ARE YOU?!





CAN I QUOTE YOU ON THAT, MR DOGBOLTER? NO?

TOUGH.

THIS ENTIRE CONFRONTATION IS BEING BROADCAST ON THE GALACTIC NET BACK IN YOUR OWN CENTURY...



"...I THINK IT'S GOING TO BE COMPULSIVE VIEWING."

JOSHUA W DOGBOLTER CONFESSES TO MURDER

JOSHUA W DOGBOLTER CONFESSES TO MURDER

YOU KNOW HOW MANY NOBODIES I'VE KILLED TO GET TO WHERE I AM TODAY?!

ANYBODY GETS IN MY WAY, THEY DIE, OR WISH THEY HAD.



I'LL SAY IT WAS FAKED! Y-YOU CAN'T PROVE A THING!

SURE, A GOOD LEGAL TEAM MIGHT KEEP YOU OUT OF PRISON, BUT THEY COST MONEY, AND YOU'RE ABOUT TO HAVE SERIOUS CASH-FLOW PROBLEMS.

YOU SEE, I'M NOT ON YOUR LIST, DOGBOLTER...

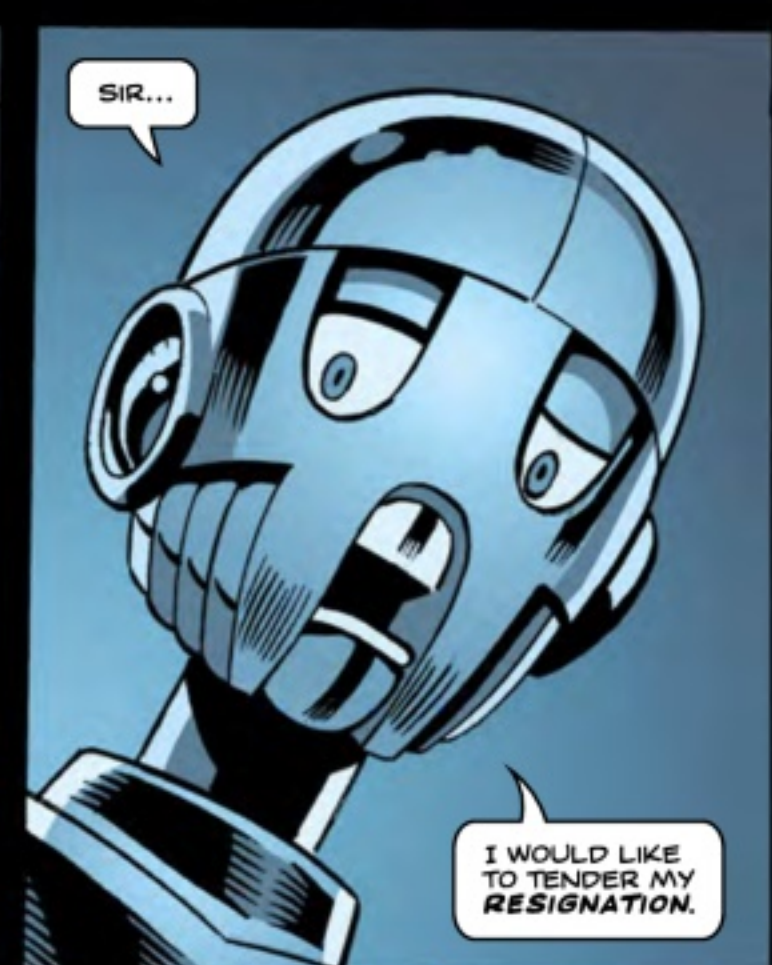


...YOU WERE ON MINE.

✓ Buy eggs
✓ Clean swimming pool
✓ Learn to yodel
Destroy Dogbolter



HOB... DO SOMETHING!



SIR...

I WOULD LIKE TO TENDER MY RESIGNATION.

"... AN AMAZING SCENE ON VENUS TODAY AS JOSIAH W DOGBOLTER WAS ARRESTED BY INTERSOL OFFICERS..."



"THE NEW CEO OF INTRA-
VENUS INC, MAJENTA
PRYCE, HAD THIS TO SAY..."



WE ARE SO
UTTERLY SHOCKED BY
THESE MONSTROUS
REVELATIONS. ALL OF MR
DOGBOLTER'S ASSETS
HAVE BEEN SEIZED...

AND INTRA-
VENUS WILL BE
COOPERATING
FULLY WITH THE
AUTHORITIES.

... SO DOGBOLTER'S TRAP
FOR YOU WAS REALLY
YOUR TRAP FOR HIM? HAH!
I ACTUALLY FORGOT HOW
SNEAKY YOU WERE!

ALL OF DOGBOLTER'S
MONEY COULDN'T BUY
HIM A SINGLE FRIEND.
I ASKED A FEW OF MINE
TO HELP ME OUT.

THEN
YOU FROZE
EVERYONE IN
STOCKBRIDGE,
DOCTOR?



I TOLD YOU A
GENIUS DID IT. IT
WAS THE SIMPLEST
WAY TO KEEP
EVERYONE
SAFE.

IT'S GOOD TO
SEE THE VILLAGE
MOVING AGAIN. I
SUPPOSE THEY'LL
NEVER GUESS THE
TRUTH...

HOW ARE YOU, IZZY? HAVE YOU
PATCHED THINGS UP WITH YOUR
PARENTS YET?

HA-HA!
I'M THIRTY-SIX,
DUMMY! THAT
WAS AGES AGO.
WE'RE FINE!

I DON'T GET HOME VERY OFTEN
THESE DAYS. I'M WITH MÉDECINS
SANS FRONTIÈRES NOW.

AH, SO YOU'RE
A DOCTOR WHO
TRAVELS.

HEY, I LEARNED
FROM THE BEST.





AND SO THE **CHAMPAGNE** FLOWS AND **WARM LAUGHTER** IS HEARD ON A SUMMER'S EVENING IN THE GOLDEN CITY OF CORNUCOPIA.

STORIES BOTH **TALL** AND **TRUE** ARE TRADED. OLD ADVENTURES ARE RE-LIVED AND **CHERISHED**.

MAX EDISON AND HIS FRIENDS DON'T SLOW DOWN UNTIL **DAWN**.

SCOTT GRAY: STORY
DAVE GIBBONS: ART & LETTERING PGS 1-3
ROGER LANGRIDGE: ART PGS 4-5 & LETTERING PGS 4-20
ADRIAN SALMON: ART PGS 6-7
DAN MCDAID: ART PGS 8-9 • JOHN ROSS: ART PGS 10-11
MIKE COLLINS: PENCIL ART PGS 12-13
JOHN RIDGWAY: ART PGS 14-15
MARTIN GERAGHTY: PENCIL ART PGS 16-17, 20
DAVID A ROACH: ART PGS 18-19 & INKS PGS 12-13, 16-17, 20
JAMES OFFREDI: COLOURS • JOHN AINSWORTH: EDITOR

Doctor Who is now being enjoyed by a whole new generation. But it feels different this time...

We are family

DWM has now reached 500 issues since its first edition back in 1979 – and it's a magazine that spans the generations...

BY JACQUELINE RAYNER

Picture the scene: Asda, the very early 1980s. A mum is paying for her shopping as her daughter stares ahead, scanning the shelves of the newspaper/books/magazine section beyond the tills, hoping to spot a familiar logo. Would

today be the day? There hadn't been one there last week, or the week before, but maybe... perhaps... if the shopping trip somehow coincided with the publication date and no-one else had had time to grab the lone copy they stocked... Was there any chance I (yes! I was indeed the girl in question!) might be heading home with a new copy of *Doctor Who Monthly*?

Most of the time, sadly, the answer was no. On a few wonderful occasions, the answer was yes. Oh, they were glorious days! Back home I'd read it from cover to cover. The thrill of seeing photos from stories you'd never watched. The excitement of discovering the storylines of adventures that hadn't yet been made into Target books. The amazement of discovering that the Gary Russell you had had posters of on your walls was the same Gary Russell who wrote for **DWM** (and no, I wasn't the reader who wrote in to ask).

Oh, I loved **DWM**. I spent my birthday money on some posh binders from WH Smith so all my precious magazines would be protected but still easily readable. (My husband, on the other hand, put his in plastic wallets in lever-arch files: better protected but you had to take a magazine out if you wanted to read it, which was a pain.) The day that my cousin Ian decided he wasn't all that into *Doctor Who* any more and gave me all his back issues was a bit like the end of the TV Movie when the Doctor tells Chang Lee he can keep the bags of gold dust. And to make things even better, I was finally allowed to order the mag and have it actually delivered to our actual house through our actual letterbox with the newspapers. Although this didn't always go without a hitch, and also meant that every issue had your address written on the front cover in pen (aaargh!), that monthly desperate quest to track down each issue was finally over.

It's true that I abandoned **DWM** after Issue 142 (highlights: multi-Doctor – or is it? – comic strip/photo of my friend Roger being exterminated/the 'is it or isn't it' sarcastic caption 'A mutant, from *The Mutants*. They were a convincing monster') for a few years, but luckily I arranged to marry a



ILLUSTRATION: BEN MORRIS

'I spent my birthday money on posh binders for all my precious DWMs...'

man who had all the issues I was missing, so our combined collection is complete. (Nb That wasn't the *only* reason I married him, of course. I mean, he also had several of the Target books I was missing.)

The boys have recently become interested in the history of **DWM**'s comic strip, prompted, I must egotistically confess, by their reading my story *Witch Hunt*. Several times over the last few days someone has run into the bedroom to ask excitedly, "Mummy! Did you ever write a comic about the penguin companion?" (Answer: no.) Or "Mummy! Did you ever write a comic about Ola the Heat Vampire?" (Answer: no, but goodness I wish I had, and shouldn't you be asleep by now?)

The magazines we read as a household are wide and varied, from football and Lego-based publications to very serious-looking current affairs mags (husband) and stuff mainly about cross stitch or cake (me). Now, I have read, and occasionally even enjoyed the football and Lego stuff, but I wouldn't seek them out myself – they're clearly not aimed at me. For their part, the children have little

interest in most of my or husband's periodicals of choice. But **Doctor Who Magazine**? Everyone loves it. And here's another thing: not only is it read and enjoyed by people from under ten to over 70, but each feels it belongs to them. That is one pretty amazing publication phenomenon.

Relative Dimensions is a column about family. And you know what? The world of **Doctor Who Magazine** is a family, and I don't mean it has lots of rows at Christmas. It's like the friendliest exclusive club in the world. It masterfully walks the tightrope between the most obscure trivia and in-jokes for those who pretty much know everything already, and the overviews and explanations for those just starting on the wonderful journey that is *Doctor Who*, without confusing or infuriating those at any point in between. No-one is excluded and everyone is welcomed. It revels in never-before-seen photos and new facts from decades ago, while exploring every detail of what's going on now; it can be staid and sure or wildly experimental. Basically, it's great. And I hope it will go on forever. **DWM**

“This is it. I’m push the button. there’s no going about to end what best job I’ll ever

As he prepares for his final series of *Doctor Who*, Steven Moffat tells us about the Doctor’s new companion, and why he’s leaving the show...

INTERVIEW BY **BENJAMIN COOK**

Bill.

We’re discussing the name Bill. We like Bill. It’s quite an unusual name for a lady, Bill.

“Yeah, but I’ve known more than one Bill – one was a Belinda, I think – so I thought it was quite fun,” says 54-year-old Steven Moffat, who, as *Doctor Who*’s showrunner and head writer, has named the Doctor’s next companion Bill. Bill.i.am. Introducing... Bill.

What’s Bill – to be played by newcomer Pearl Mackie – short for?

“Billie, I’m thinking. Unless I change my mind. There’s something quite interesting about how people choose what name they’re called, isn’t there? Most people, like me, just choose to be called whatever name they’re given –”

He’s never toyed with ‘Steve’, then?

“I never really felt like a Steve. I thought ‘Steve’ would be cooler than me, and I think I was embarrassed that anyone might think that I thought I was cool, so I went for the very formal Steven.”

Steve is quite a blokey name, too.

“See, it really *wouldn’t* suit me. Only Mark Gatiss [*Doctor Who* writer and – with Steven – co-showrunner of BBC One’s *Sherlock*] calls me Steve, I assume because he knows another Steven. Of course, Russell [T Davies, Steven’s predecessor as *Doctor Who* showrunner] was called Stephen – which would have been confusing, wouldn’t it? Thank God he thought ahead! Russell is actually his middle name, and the ‘T’ doesn’t stand for



Is Bill short for Billie? We’ll find out soon enough...

anything. And my mum is called Mary, but she always preferred her second name, so she’s Noreen.”

And Steven’s father is called Bill. Is this a coincidence? Yes. Or has Steven named the new companion after his dad? No.

“I didn’t consciously go that way at all,” chuckles Steven. “I don’t think I’d inflict that on a young girl – being called after *my dad*! Maybe subconsciously I did, but I don’t know what that would say about me. That would be too twisted and strange. Bill is just the name that sort of came into my brain.”

It’s 6.30pm on Wednesday 27 April, and we’re sitting in the spacious, smartly decorated living room of the south-west London home that Steven shares with his wife Sue, their sons Joshua (16) and Louis (14), two Norwegian Forest cats (one’s called Arthur; the other’s Ebony, despite the fact that she’s in no way black), and a two-year-old black labrador named Albie, who’s sitting in on this interview. “He’s a failed gun dog,” explains Steven, “because he’s too much of a wimp. We got him trained, because we’re rubbish, so he was quite a well-behaved dog for a while, but he’s not now. We’ve unwound all his training. He’s very sweet.”

Albie looks quizzically at Steven, but declines to comment.

Outside, the evening sunshine is casting a golden glow across Steven’s garden... for now. We’ll talk for two-and-a-half hours, by which time we’ll have witnessed torrential rain, hail, thunder, and lightning. “This is where you put in a line about ‘freak weather,’” prompts Steven. Maybe the Master has opened the Eye of Harmony, or someone has started digging up there on Devil’s Hump. Either

going to When I do, back. I'm will be the have..."



'Old Tom Baker' pops up at the end of *The Day of the Doctor*.

way, it seems that the end of the world has come, so we crack open a bottle of Tom Baker's Spanish red. I hotfooted it here from Tom's house in East Sussex [see page 20 – Ed]. As I was leaving, 'old Tom Baker' – for that's how he signs off emails these days – presented me with a bottle of Viña del Cura Rioja Reserva; it's described on the label as 'smooth', 'plummy', 'matured', and 'complex'. And so is the wine.

What, I ask Steven, was Tom like to work with on 2013's *The Day of the Doctor*? The 50th anniversary episode saw the Fourth Doctor actor return to *TV Who* – playing 'the Curator', or possibly the Doctor – for the first time in decades.

"On set is where, I think, Tom creates his own legend," says Steven. "Well, he's an older gent these days, but he was totally on it, he was spot on, he took direction... Very, very good. And he's so funny. Off camera, he'll say the most outrageous things. ▶



PHOTO: IBL/REX/SHUTTERSTOCK

Tom Baker in 1979's *Nightmare of Eden*: "he knows exactly what's going on."



◀ Matt Smith was doubled over for most of it. Then Jenna Coleman [who played Clara] walks in, and Tom lasers in on her. We all flash into dust and drift to the floor. He sits down next to Jenna and just anecdotes at her! I think Jenna Coleman goes through life with men doing that to her, but she was charmed by Tom."

Last night, Steven was watching Tom in 1979 curate's egg *Nightmare of Eden*, which first aired on BBC1, in four weekly parts, between *Doctor Who* Weekly Issues 7, 8, 9, 10, and 11 hitting the newsstands. Steven is as full of enthusiasm for old Tom Baker as he is for *old* Tom Baker: "Contrary to the things he always says of himself – that he only reads his bits – he clearly knows the story really well, the shape of it, where the rise and the fall of it is, knows 'This is where I'm going to have to start behaving like it's a crisis', which manifestly nobody else in *Nightmare of Eden* does. Tom knows exactly what's going on in the whole story. I'm pretty good at spotting an actor who's only learned that day's lines – there's an appalling amount of bluff and vagueness – and no way is Tom doing that. It's a terrific script, too. It's a hugely well-put-together story. I'd make it."

And *why* was Steven watching *Nightmare of Eden* last night?

"Because I... I love *Doctor Who*. I actually do still love it. And I hadn't seen *Nightmare of Eden* in years."

Steven was born in November 1961, and *Nightmare of Eden* was the first *Doctor Who* he watched as an adult. (He turned 18 six days before Part One aired.) Is he a fan of Graham Williams' producership?

"You mean, are those years [1977-80] rubbish, or actually really well written? Well, they're both. They're meticulously scripted and tightly constructed, but from a production point of view they're not so great. I know the budget is awful, but that one – despite a sensational screenplay – is a bit of a mess. They had difficulties, I know, but it is very poorly made, even by the standards of low-budget telly. But the script is genuinely superb and Tom Baker is to die for. The scenes where the Doctor has to turn the tables on his various interrogators, and take command of the ship believably, are masterfully written – I was taking notes – and played. Peter Capaldi has a theory that you shouldn't re-watch the old ones. He has started to, actually, but he's always been the kind of fan who says, 'Your memory is correct. It's not fair to go back and judge old episodes through your grown-up eyes.' Especially when you've got modern *Doctor Who*. When all television had dodgy CSO on it, that spaceship was kind of okay, but kids won't buy it now. Also, science-fiction ages like s***.



The real villain of *Hell Bent*?

"He's leading man, comic relief, expository scientist, and chief troublemaker all rolled into one. He can even be the villain!"

It really does. Our version will too. Time is never kind to anything. Time destroys all things. That is life's little reality."

In May 1977, shortly after Graham Williams took charge of *Doctor Who*, the first *Star Wars* film was released in the US. (UK cinema-goers had to wait until late December to see it.) It became one of the most successful movies of all time, and its similarly profitable, even more technically impressive sequel, *The Empire Strikes Back*, arrived in May 1980, a few weeks after Williams left *Doctor Who*. (The BBC had invited him to stay on another year, but, as Williams later admitted, he "just couldn't face it." Reportedly, *Nightmare of Eden* was the serial that broke him.) The two *Star Wars* films that bookended Williams' tenure massively altered audience's expectations of what constituted convincing alien worlds, and left *Doctor Who* with something of an identity crisis. As 1978 dawned and UK cinema-goers thrilled to the exploits of Luke Skywalker, Princess Leia, and Han Solo, on BBC1 the Fourth Doctor was wandering around poorly CSO'd tunnels in the spectacularly cheap and ludicrous *Underworld*.

"There'd certainly be no point going into direct competition with *Star Wars* or whatever," said Williams, in an interview published in **DWM** 248, "because you'd fall flat on your face. *Doctor Who* is a one-off... [It's] something very quirky and British, and it would be that unique quality that you'd have to bring out... [in] the way we construct stories and put characters into them."

Last December, *Star Wars* – Skywalker, Leia, Solo 'n' all – returned to cinemas with *The Force Awakens*, which was a critical and commercial smash. It looked spectacular, too. Can today's *Doctor Who* compete?

"Well, not in those areas, no," says Steven, echoing Williams' sentiments, "there's no real point. The differential between us and the big Hollywood movies – not just *Star Wars*, but also the new *Star Trek* movies, or the *Harry Potter* movies – is probably greater than in '77, '78. But people watch *Doctor Who* for *Doctor Who*, not *Stars Wars*. We're always trying to show audiences something they haven't seen elsewhere. If we do a dogfight in space, it's not going to look as good as *Star Wars* – so don't do dogfights in space. One of the reasons that Rose Tyler hanging from a barrage

balloon during the Blitz [in Steven's first *Doctor Who* episode, 2005's *The Empty Child*] still looks amazing is, you haven't seen that anywhere else. Or a horse jumping through a mirror [in *The Girl in the Fireplace*, 2006]. Or a train in space, like in *Mummy on the Orient Express* [2014], or those drawings coming to life in *Flatline* [2014], or death by bird in *Face the Raven* [2015], or a man made of snakes in *The Magician's Apprentice* [2015]. These are things that only *Doctor Who* has done. They're brand new visuals. There's no direct comparison. We don't look smaller than anything else, because no-one else is doing precisely what we do.

"We've got the Doctor, too. That's our great advantage. There's no show ever made that wouldn't be improved by putting the Doctor in it. He's leading man, comic relief, expository scientist, and chief troublemaker all rolled into one. He can even be the villain, if you like; he's the villain in *Hell Bent* [2015]. That's one helluva character to have at the heart of your show – and an amazing part to offer an actor. Think of the number of brilliant leads we've had in *Doctor Who*. In the classic run, too. Every actor who has played the Doctor is generally acknowledged to be a terrific actor. You can have your favourites, and least favourites, but not one of those guys isn't superb. They all said yes to the part – all these classy actors said yes to the lead role in the early Saturday evening adventure show – because they know it's one of the best parts they'll ever play. The Doctor is the greatest lead character there is. And the magical idea of the TARDIS being bigger on the inside. And the Daleks are still the best monsters. No-one's topped the Daleks. No-one even knows why they work. I certainly don't."

One reason must surely be Raymond Cusick's frighteningly good design. Daleks don't look like actors in rubber suits; they've no human features at all – they look properly alien. Just check out the video on the official *Doctor Who* website of a delightedly incredulous Pearl Mackie meeting her first tank driven by a super-evolved mutant, on the set of *Friend from the Future*, the specially-shot scene that introduced her. "Hello!" she exclaims, as a bronze Dalek glides towards her. Then she spots the rookie Dalek operator inside: "I didn't know that you were in there! Isn't it like remote-controlled? I didn't know."

"Even if you *do* know, none of that affects it," takes up Steven. "Daleks are still terrific. Some people got very cross at me putting in the sucker line – 'It's got a gun and a sucker? Why? They run out of guns?' – as if up until that point people *hadn't noticed* there's a sucker on the front. Daleks do look kind of silly, but that makes them scary. Silly can be scary. Like clowns are scary. There's a kind of calculated, perfect silliness about a Dalek that is, nonetheless, terrifying. Great voice. Great design. I don't know why it's so good. Like my Weeping Angel over there –" He points through the French windows to an Angel lurking at the bottom of the garden. (Note to self: no more blinking for me.) Steven has a full-size Dalek, too, in his office. Sue bought it for him three Christmases ago. "I'll show it to you later," he promises.

So let's talk about *Friend from the Future*. Amid monsters, explosions, and an awful lot of running (and that was just the football), Pearl Mackie was introduced as Bill during half-time of BBC One's live *Match of the Day* broadcast of the FA Cup Semi-Final between Everton and Manchester United, on Saturday 23 April. (For the record, Man Utd won. The BBC Sport website reported that Everton 'afforded Rooney time and space'. Presumably,



2013's *Doctor Who Live* may have been a bit *Stars in Their Eyes*...

Everton didn't then ask him: 'Everything that ever happened or ever will – Wayne, where do you want to start?') How did this ambitious, half-time unveiling of the new companion come about?

"The BBC wanted us to do it," Steven says of *Friend from the Future*. "I assumed we'd do a press launch, but the BBC wanted us to announce the new companion in the middle of a football match, which I thought was hilarious. 'You lot, shut up, we're gonna show you a bit of *Doctor Who*!' I thought, 'Well, how do we do it?' The Matt Smith reveal was a pretty good documentary, enlivened by the fact you found out who the new Doctor was." He's referring to *The Eleventh Doctor*, the special edition of behind-the-scenes show *Doctor Who Confidential* that aired on BBC One in January 2009. "Then we did the shiny floorshow version with Peter." This was August 2013's primetime BBC One *Doctor Who Live* Special, hosted by Zoë Ball, which revealed that Peter Capaldi was the new Doctor by making him emerge, *Stars in their Eyes*-style, from a sea of dry ice and lasers in front of a whooping studio audience. Though thrilled by Peter's casting, *The Daily Telegraph* described *Doctor Who Live* as 'less a casting announcement than a global product launch. An exercise in brand-management equivalent to the unveiling of the latest iPhone.' *The Daily Mail* went with 'truly excruciating'.

"It wasn't very us, I suppose," opines Steven. "But the big reveal of that wonderful piece of



... but everyone went completely wild for this chap.

casting made it thrilling in its way, and a lot of people got very excited."

But Peter Capaldi didn't relish it much. "It was somewhat out of my comfort zone to be revealed in that way, but that's the way it fell," he told *DWM* 469. "I was nervous about the 'Tonight, Matthew, I'm going to be *Doctor Who*' element. It seemed a million miles away from the actual job."

"It's a strange thing to do to somebody," acknowledges Steven. "I always seize these things because, if the BBC wants to do something big, I'm not going to allow *Doctor Who* not to have that. It was because it was Peter that we could do that. Nobody was going, 'Who the hell's that?'" (It's worth pointing out that, from a PR perspective, the 'floorshow' was a huge success. Around seven million people tuned in, Twitter went nuts, and the BBC *Doctor Who* website crashed. Even Peter later admitted, "In the end, I kind of enjoyed it. A little showbiz never hurt anyone.")

"I didn't feel we could do *Doctor Who Live* again, and to just have a chat with somebody on a sofa is boring," continues Steven, "so I thought, 'I wrote three audition scenes for Bill; that scene with the Daleks was one of them,' so when Brian [Minchin, *Doctor Who*'s executive producer] phoned, I said, 'Why don't we film it? Let's get a Dalek in, run down a corridor...' Because it's what got Pearl the part. It was such a funny little moment, with her and Peter. On the night, I wanted the BBC to announce it as: 'The series hasn't started shooting yet, but... because it's about time travel, we've got



The reveal of Pearl Mackie as the Doctor's new companion threw us straight into the action.

◀ a clip from it! They didn't, but it was still fun. You got a little, tiny glimpse of the direction we're taking Bill in; not just of the real-life person, but also of the character, the fiction of it. And it's a wee bit of *Doctor Who* that reminds people that they like the show."

Steven and the production team had hoped to keep Pearl's casting a secret until *Friend from the Future* aired. Largely, they managed it. However, *RadioTimes.com* ran a giveaway story 24 hours early, under the headline: 'Is newcomer Pearl Mackie the next *Doctor Who* companion? We know where we're putting our money...' The next day, the website's editor, Tim Glanfield, tweeted: 'Remember where you read about #DoctorWhoCompanion Pearl Mackie 24 hours ago! @RadioTimes.com, the only TV website you need!' RT writer Sarah Doran added: 'Obnoxiously proud of my fellow @RadioTimes-ers. An hour of super sleuthing well spent.' Why were they so proud of spoiling the surprise?

"What I want to say to them," Steven sighs, "when they do these 'scoops' is, 'We're not M16. There's nothing really very clever about working out what we do. You haven't proven yourselves as investigative journalists.' If a real journalist wanted to find out what we're up to, they could do so in a heartbeat.... I mean, we mass produce photocopied scripts and leave them around Cardiff, in pubs! It's dead easy to work out what we're up to. It is mean-spirited to spoil a surprise for an audience. It's like telling someone they've got a surprise party later that day, and expecting to be congratulated for your insight. It's not clever – it's attention-seeking and spiteful."

"We're dependent on people's goodwill, and niceness, and playing along with what is only a fun game. But as the clickbait era has overwhelmed us, and as print journalism gets into more and more trouble, they have fewer and fewer limits on their behaviour."

To be fair to *RadioTimes.com*, they're far from being the only culprits of trying to spoil a surprise...

"It was even worse when we announced Matt Smith's casting: it was *the BBC themselves* that spoiled it! They got wind that we'd cast Matt. On the news before our reveal, they announced the 'final three contenders': two people you'd heard of, and Matt. So if you had a brain, you knew it was him, otherwise he wouldn't be in there. I was furious. The BBC said, 'Well, we found out ourselves.' I said, 'But you're *the BBC*! You could have walked down to your Contracts Department and found out who it is! It's not actually a *real* secret. This isn't Watergate. It's not like we're covering up government lies.' It's little more than being the pub bore, who yells out the punchline before the end of the joke."



Matt Smith – revealed as a potential Eleventh Doctor by BBC News!



The Doctor and Bill discuss suckers and guns in a scene we'll possibly see within an episode next year...

"It's mean-spirited to spoil a surprise for an audience. It's like telling someone they've got a surprise party, and expecting to be congratulated."

The BBC's *Doctor Who* website billed *Friend from the Future* as 'an exclusive scene from a future episode'. How is that going to work, seeing as Steven is still writing the new series and it doesn't start shooting till July? Is that scene *really* going to be part of an upcoming episode?

"Knowing how pedantic I am, I'll probably work it in somewhere," says Steven, "but there is also an absolute possibility that I just won't bother. I mean, so what? In a show that embraces alternate universes and changed timelines, how can you go wrong? I don't know, we might do it. The thing is, if we do a Dalek story with Bill, we'd have to put that scene in somewhere, because clearly she's seeing a Dalek for the first time. But I have to stop myself getting too hung up on that kind of thing. People know what that scene was: it was us going, 'Look, this is what *Doctor Who* with Bill is gonna be like.'"

And Steven promises that Bill will be "very different" to Clara Oswald. "There was something about Clara, and about Jenna, really, where... everyone thinks of her as being quite posh, although she isn't at all – she's got a quite recognisable Blackpool accent – but there is something utterly regal about Jenna and rather intellectual that gave us quite a rarified TARDIS team for a while. I thought, 'It's about time for someone a bit more gobby and, you know, funnier.' The note we're giving the Series Ten writers is: Bill is someone who asks the questions that nobody has asked for 53 years. 'If you have a TARDIS that's bigger on the inside, why don't you just –?'"

How far can you push that, though: drawing attention to the show's inherent ridiculousness? Couldn't that backfire?

"You can push it as far as you like, so long as you *answer* those questions. *Doctor Who* has always had a healthy grasp of its own absurdity. From quite an early point in the show, it sort of revels in its own madness. Also, it's more realistic, because you *would* ask, 'If he's that clever, why didn't Davros invent legs? As invalid carriages go, that's a mess! And why don't Daleks have two guns instead of one gun and a sucker?'"

Is it fair to say that there's a bit of a Donna Noble vibe to Bill?

"I hadn't thought of it in those terms, but there probably is. Another one of the notes we're giving is: she's the kind of person who'd never think that they'd end up travelling with a Time Lord. There's something about Amy, or Rose, or Clara, where you think, 'Something special is gonna happen.' They don't fit where they are, in any way. You do not walk into a shop and find a girl that looks like Billie Piper! 'The girl next door' my arse! What kind of house are you living in?! There's something of 'the forgotten princess' about them all, but we're moving away from that; Bill is someone who never expected to be travelling around with space royalty, fighting monsters, but has the irreverence and cheek to ask all the questions you're not supposed to ask on *Doctor Who*. 'How different is it having two hearts? Is one a back-up? Do you have very, very high blood pressure?' Albie, will you calm down?"

Albie the Labrador is getting restless. He's pacing the room. Steven downs what remains of

his glass of wine, and leaps up to open the French doors for Albie, who bolts out into the garden, seemingly oblivious to the Weeping Angel skulking in the conifers. I'd warn him, except – too late, he's gone – and I want to quiz Steven about the new companion some more. Where is she from?

"She's from wherever that accent is," is his mysterious reply.

So... London? In the present day?

"She's from now, yeah. I know there are rumours about her being from the 1980s, but she isn't. She's just wearing what young people are wearing now. I know that, because Pearl chose her outfit herself."

Will we meet Bill's family?

"We'll meet people *around her*, let's put it that way."

How do Bill and the Doctor meet?

"All I'll say for now is, it'll be really quite different – it's not at all what we've done before – and what their relationship is will be really quite different. How we first encounter her, and how we first encounter the Doctor next year, is very unusual for us."

In which episode will Bill debut?

"We'll introduce her in the first episode of 2017, and she'll run throughout that series. She'll not be in Christmas [2016], because that would blow the series launch. First episodes are tough, and I feel as though I slightly fumbled it last year by not having a 'new thing' in *The Magician's Apprentice*. It was the same companion, same Doctor... You want to persuade people to tune in because a brand new thing is happening. 'This is where you finally get to meet Bill!' So there'll be somebody else – a different, guest companion – this Christmas, like how River Song played the companion role in last year's Special."

The 2017 series – the tenth since the show's 2005 revival – is 12 episodes long, right? How many is Steven writing?

"Four, and whatever else I have to do, as ever. I'm just getting down to the first episode. I'll probably write the final three episodes, too. And we've got some very strong scripts in from other writers. We're going back to more singles. Two-parters worked brilliantly last year, but somehow, with the new companion, you want the simpler version of the show. By last year, the Doctor and Clara had been there for so long, it was a complicated relationship by then, so we needed the bigger stories. Next year will have some two-parters, but it will be back to one-parters mostly."

Recalling how Pearl won the coveted role of Bill, Steven says: "Andy Pryor is an amazing and brilliant casting director. It's such a blessing we've had him on *Doctor Who* for so long." Pryor has been involved in the casting of every Doctor and companion since the Christopher Eccleston series. "He considered many girls for Bill, and met about 50, and gave us tapes of ten or so doing those three audition scenes I wrote –"

There was the Dalek one; what were the other two?

"I'm actually really pleased with the other two. I'm going to use them in upcoming episodes. One is the Doctor and Bill's very first meeting; the other is her first sight of the TARDIS interior. So I did a meeting one, a monster one, and a TARDIS one. We whittled those ten girls down to five – with some difficulty, because they were very, very good – and invited the five of them back in one afternoon to perform opposite Peter. Pearl was actually the first one in. It was terrifying, because they were all so good. I mean, *really* good. So on it. I'm fairly sure they'll all be stars. I find young people today absolutely, terrifyingly brilliant, so

accomplished, and calm, and controlling in a nice way. They're focused, intelligent, and wise, with an amazing work ethic. This audition was a big deal. Brian, Andy and I were flustering around like middle-aged men, and all these girls, one after the other, were putting *us* at our ease. Every single one of them was amazing. I was thinking, 'What kind of generation is coming up? Is humanity about to enter the promised land?' Young people today," he marvels, pouring us each another glass of Tom Baker's wine. "Bloody amazing."

Unlike the bookies, **DWM** won't speculate as to who the other frontrunners were for the role. But it was notable that several of the bookies' favourites were black, Asian, and minority ethnic actors. Were all of the auditionees?

"Yes," Steven states, categorically. "We decided that the new companion was going to be non-white, and that was an absolute decision, because we need to do better on that. We just have to. I don't mean that we've done terribly – our guest casts are among the most diverse on television, and that's down to Andy being brilliant – but I feel as though *I* could have done better overall."

The issue of diversity, both on and off screen, continues to dog the BBC and other UK broadcasters. Fifteen years after then-Director-General Greg Dyke called the BBC "hideously white", there is clearly still a long way to go. In 2014, in a rallying speech to BAFTA, comedian, actor, writer, and presenter Lenny Henry described the representation of black, Asian, and ethnic minorities on British TV as "appalling". He added: "Our most talented actors are getting increasingly frustrated and having to go to America to succeed."

"I'd been listening to what Lenny had been saying," Steven tells me, "and I think I had this baffling idea that if we just threw open each part to everybody, it would all work out in the end. I put my faith, inexplicably, in the free market. I don't know why I of all people would do that! It doesn't work. You can only cast for talent – you've got to cast the best person, every single time – but you've got to gauge *where* you're looking for the talent."

In January, in a speech to MPs, actor Idris Elba spoke out against stereotyping black characters:

"TV hasn't caught up with reality," he said. In March, Peter Capaldi told *Newsweek*: "The thing about *Doctor Who* is, it's at its best when it reflects the culture and the times that it's in. I think it's time for us to be more recognisable as being in the twenty-first century."

Why does Steven consider it so important that *Doctor Who* leads the way on this issue?

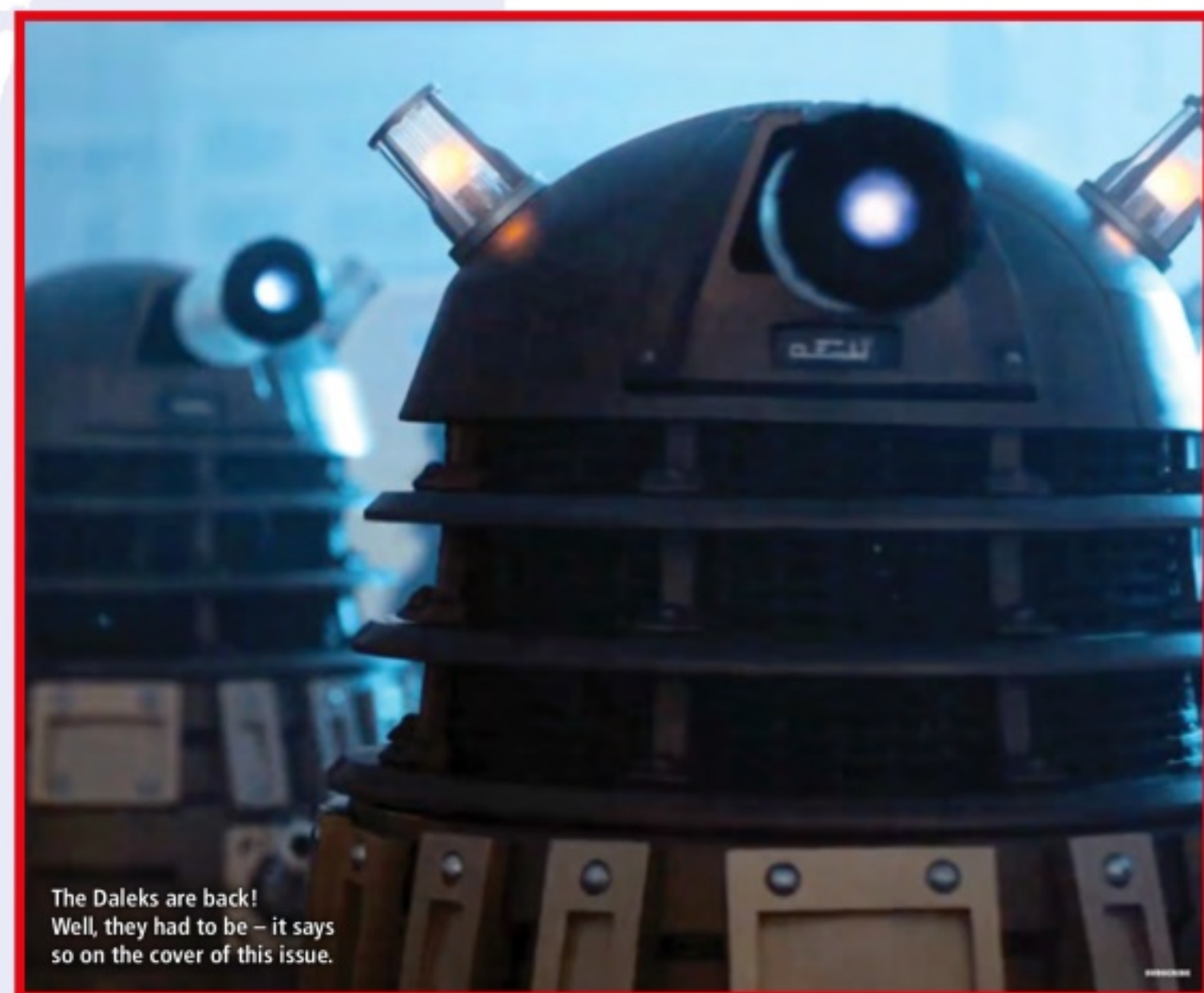
"It's a show that has no excuse," he replies.

"Sometimes the nature of a particular show – historical dramas, for instance – makes diversity more of a challenge, but *Doctor Who* has absolutely nowhere to hide on this. Young people watching have to know that they've a place in the future. That really matters. You have to care profoundly what children's shows in particular say about where you're going to be. And we've kind of got to tell a lie: we'll go back into history and there will be black people where, historically, there wouldn't have been, and we won't dwell on that. We'll say, 'To hell with it, this is the imaginary, better version of the world. By believing in it, we'll summon it forth.' And, outside of the fiction, it's about anyone feeling that they can be involved in this industry as an actor, a director, a writer... It's hugely important, and it's not good when we fail on that. We must do better."

If – and it's a very big, very uncertain if – Peter decides to leave *Doctor Who* with Steven at Christmas 2017, and Pearl opts to stay on, does her casting make it more likely that Peter's successor will be another white male? It would be refreshing if the next Doctor... y'know, *weren't*.

"Well, yes," says Steven. "Absolutely it would. Two non-white leads in *Doctor Who* would be amazing. In fact, a lot of people would barely notice. Even a black James Bond would barely raise an eyebrow nowadays. He's still got to be an establishment killer, but a black Bond would be great – and I certainly don't think there's ever been a problem with making the Doctor black, which is why it should happen one day. I mean, we've tried. The part has been offered to a black actor. But for various reasons, it didn't work out."

"So should the Doctor be black? Should the Doctor be a woman? So long as the Doctor is ▶



The Daleks are back!
Well, they had to be – it says
so on the cover of this issue.

◀ still the Doctor, anything is possible. But he's not supposed to be a perfect cultural exemplar of anything. He's not a role model, in that sense. He's a character: he has foibles and failings that are essential to him, that drive both the drama and the comedy. He's so far up himself that he can't see sometimes. Every character failing he has is based on his assumption that he is cleverer, and more important, and more entitled than everyone else in the room. He's Robin Hood – he's a slumming-it toff. He believes he's a man of the people, but he still expects the people to fetch him cups of tea. Even Christopher Eccleston's Doctor... he tries to sound like a northern bloke, but you can tell that he's basically a prince. He just has the effortless presumption of one, and the occasional blindness. His heroism is that he rises above the limitations of the worldview into which he was born, to fight for a better universe for everyone. He battles for social justice, rather than is a standard-bearer of it. The Doctor can be played by anyone of any type, but he can't be played as any kind of an ideal, or we don't have a story. There's a moment in *Hell Bent* I deeply regret cutting. The Doctor reveals that he's reassigned the High Council to the sewers, and Ohila remarks that only an aristocrat regards honest work as punishment. That's the Doctor all over: he knows that the aristocracy must be deposed, but even in bringing it about, he reveals that he will always be one of them. If he's any kind of role model, it's because he tries to be good, not because he already is. You certainly don't have to be a white male to play all that – though you can see why it's a decent fit – but that's what you have to play, if you're playing the Doctor. But it would be exciting, and brand new, to see all that turbulence filtered through a very different kind of Doctor, wouldn't it?"



"Right, someone put the kettle on."

But if *Friend from the Future* is anything to go by, the Twelfth Doctor and Bill will be a Doctor-and-companion pairing for the ages. 2017 cannot come fast enough! How does Steven envisage Peter and Pearl getting on?

"Every TARDIS team is different," he considers. "The contrast in having Peter and Jenna on the show, as opposed to Matt, Karen [Gillan, who played Amy] and Arthur [Darvill, who played Rory], was colossal. Matt, Karen and Arthur, while they were the hardest workers in the world, would party hard, too, when the leash was loosened. We sent them to New York ahead of us [on promotional duties in 2011], I remember... They'd been working incredibly hard in Cardiff, and stupidly we said, 'Let's send these three beautiful, mad people to New York.' I don't think they slept for several days! We were getting phone calls saying, 'We don't know where they are! We've lost them!' Apparently, they turned up at Macaulay Culkin's house."

"By the time I got to New York, I barely recognised them. A little old man came up to me in the BBC America offices, and I realised it was a hungover Matt Smith, in a state of toxic

shock. Then I went to see Karen, who was being interviewed, and it was as though her skeleton had been confiscated! Peter and Jenna, in contrast, are rather restrained. He doesn't drink at all. She has an occasional glass of wine. They're very sort of sensible and grown-up, but just as brilliant. I've been so lucky. Without exception, our regulars have been the most hard-working, talented, lovely people – and lovely people get on with lovely people, so I know that Peter and Pearl will hit it off. In fact, they have already."

Talking of Matt, this **DWM** writer has bumped into him once since he left *Doctor Who*. Last January, we were both at a swanky bash atop London's Gherkin, to launch Russell T Davies' threesome of Channel 4 shows *Cucumber*, *Banana*, and *Tofu*. We chatted for half an hour or more, mostly about *Doctor Who*. "Arthur, Karen, and me," said Matt, grinning, "we were rock 'n' roll, weren't we?" And he confessed to missing the show like mad. "They will ask me back one day... won't they?" "Of course they will," I said.

"He's quite open about how much he misses it, and how much he wishes he hadn't left," says Steven. "Well, I don't think that's absolutely true. I don't think Matt actually thinks he should still be in *Doctor Who*. I think he chose his time to go, and stuck to it. But he does really miss it. On the 50th, I overheard him and David [Tennant] talking. Matt was asking advice about what it's like to go, and David was sort of saying, 'It's fine. It's good. You get other parts. You get parts you'd never have got if you hadn't been *Doctor Who*. That's all brilliant,' David said, 'but the thing is, never again will it all be about you. When you do this show, it's all about you... but then you leave, and that just goes.'"

Does Steven worry about this happening to him when he hands over to his anointed successor, Chris Chibnall, at the end of next year? That it won't be 'all about Steven' anymore?

"I don't know, I mean... I was wondering with Sue last night, 'What am I going to be like? Is it going to be strange when I don't carry that thing around with me – that bit of stardust, because I'm the showrunner of *Doctor Who*? Will I just be miserable?'"

And will he?

"I don't think so. I think I've had enough. I think that day does come. Thing is, I've done it longer than David or Matt did. I've done it an awfully long time. I've not had enough in the sense of... I'm not the least bit bored of *Doctor Who*, and I'm very excited about the new series, but I'm quite glad to know that there's an endpoint now. I want to know that it stops –" At which point, Steven springs out of his chair. "It's hail! Hail!" Quite suddenly, it's started belting down outside. "Albie, in you come! Oh Albie, I'm sorry, mate." Albie scurries in from the garden, his black coat dusted with... "Is that snow?" exclaims Steven. "No, it can't be?" Then it starts thundering, which seems unnecessary.

As Albie shakes himself dry, at length, and with the skies outside a'storming, I ask Steven to tell me when exactly he decided that 2017 was the right time to leave *Doctor Who*...

"Well, there was a long time when I thought I'd only do three years," he begins. "That was the absolute plan. In 2007, once Russell had decided to leave, Jane Tranter [the BBC's Head of Fiction, 2006-08] said to me, 'Will you do four years?' I said, 'I'll do three.' But I didn't enjoy my third year as much. It was a bit miserable." Steven's third series – broadcast in two separate runs during 2012 and 2013 – saw the departure of Amy and Rory, and the arrival of Clara, and revealed the existence of the War Doctor. Production was fraught with ▶

"A little old man came up to me in the BBC America offices, and then I realised it was Matt Smith..."



Karen Gillan and Matt Smith on *Doctor Who* US promotional duties.

"YOU STOLE DOCTOR WHO MAGAZINE OFF A CHILD?!"

Steven Moffat has been reading **Doctor Who Magazine** since the beginning.

"I have, at some point in my life, owned every single issue," he claims. "Actually, not quite. But nearly. I've certainly read every issue, cover to cover. I can honestly say that. I've read every word that's ever been printed in **Doctor Who Magazine**. I absolutely love it."

Issue 1 of *Doctor Who Weekly*, as it was back then, appeared in October 1979, a month before Steven's 18th birthday. "I really shouldn't still have been quite so obsessed with *Doctor Who*," he says, laughing. "I remember buying that first issue in an RS McColl on Neilston Road, in Paisley. The guy in front of me had bought a copy, too, and it was someone I knew from school, who I absolutely hated, and who absolutely hated me. It was a horrible moment of mutual shame. It'd have been better had we been reaching for a porn mag! But I read Issue 1, and I loved it. I'd never seen anything like it. We didn't really know about old *Doctor Who* back then, so I was fascinated by Jeremy Bentham's pieces on the old stories – essentially plot summaries at length, but he'd have a 'Comment' bit at the end, too. Finally, I was being told what to think about old *Doctor Who*. I was utterly addicted, and I adopted Jeremy Bentham's opinions – which ones were good stories, which ones weren't."

In 1980, Steven went on a caravanning holiday to

Cornwall, with his family. "Here's how tragic I am: I didn't want to admit I was buying *Doctor Who Weekly*, because my mum and dad really felt it was a strange fixation that I should have grown out of – if only they'd known! – but I knew I was going to miss four issues, because we were there for a month. So once a week I'd say, 'I think I'll go for a walk,' and I'd walk all the way to Mevagissey, which was the nearest town, several miles away, and go into a shop that sold *Doctor Who Weekly*. Except, I had nowhere to hide it. So I wouldn't buy it; I'd read it in the shop. I'd flick straight to Jeremy Bentham's 'Comment' bit. That was my fix! And that's why I haven't at some point owned every issue."

In September 1980, the hebdomadal rag went monthly. "That was incredibly exciting. I thought, 'This means it'll be more grown-up.' I was at that stage when I wanted *Doctor Who* to be grown-up, and gritty, and serious, like other TV shows. I don't think that now." At the time, Steven was reading English – and, it turns out, **DWM**! – at the University of Glasgow. "In my second and third years, someone would drop me off at uni... but I knew, if I just popped back to Paisley on the train, I could buy **Doctor Who Magazine** early – because for some reason it came out early in John Menzies in Paisley – and sneak it back to Glasgow. That's what I'd do! I wasted all this money just to buy it a few hours earlier. That's awful, isn't it? Like, I wasn't a kid. I was a student. I was 19, 20. And I wasn't an idiot. But it was my guilty secret. I was as much a fan of **Doctor Who Magazine** as I was of the TV series. They were completely the same thing in my mind."

Twenty-five years later, when Steven began writing for the TV show, he still loved to read **DWM**. "I used to flick straight to Russell's *Production Notes* column, to

see if he'd mentioned me that month. Ridiculous, I know. At this point, I'm in my 40s! It's inexcusable behaviour."

At least he wasn't still jumping on a train back to Paisley...?

"Well, you say that –! There was a newsagents at the end of our road, in Kew, which got **Doctor Who Magazine** early, so I'd pop in there and get it... One time, this nice old lady on the till – I don't think she knew that I wrote for the show – said, 'I think I'm keeping that issue for a kid along the street.'"

I said, 'What? No! Sorry, it's on the shelf,' and I bought it anyway."

You stole **Doctor Who Magazine** off a child?

"Yeah! I did that! Well, I wanted to read it."

When Steven took over as *Doctor Who* showrunner, how did his relationship with **DWM** change?

"It was weird at first. It took me a moment to get my head around the new relationship," he confesses, "because this is the special place that **Doctor Who Magazine** occupies: it has the advantage of being the house magazine, and all the virtue of not being the house magazine. I don't think there is an equivalent, for any other show. If you're buying **Doctor Who Magazine**, you're not buying our publicity material in a glossier binding. It's not a puff piece. **Doctor Who Magazine** has an overwhelmingly positive attitude to *Doctor Who* – of course it does, it has to, because it's a magazine made to be bought by people who like the show – but it's allowed to drift off the party line, to say critical things about the show, to be teasing about it, to not take it too seriously, to be unafraid to tweak its nose. And that can be difficult when you



Steven poses with Issue 477 of his favourite magazine!

Below: a spoof cover that DWM posted online when he became showrunner.



become the target of it.

"In my first year [as showrunner], I remember sending quite a cross email to [DWM editor] Tom Spilsbury late

one night, about something the magazine had said about Amy Pond, I think... and then I got up the next morning and thought, 'What I did last night was complete bollocks.' Tom had already devoted himself to a very long email saying as much, very politely, and he was right. I'm not here to ever edit what **Doctor Who Magazine** says about the show. **Doctor Who Magazine** is made by people who love *Doctor Who*, for people who love *Doctor Who*, but not for people who love *Doctor Who* uncritically. It has the advantage of being the insider, but the insider who's allowed to be critical, allowed to take the mick, and can offer, when it chooses to, a completely, radically different point of view. And that must be maintained."

So what would the TV show, and the *Doctor Who* franchise, lose if **Doctor Who Magazine** didn't exist?

"Well, first off, look at what the alternative rallying points are: it would be the stuff online, full of venom and anger," notes Steven. "Some of the stuff online these days is despicable.

Even some fan sites are vile. These people should be so crippled with shame that they can't look themselves in the mirror. It's horrible. But **Doctor Who Magazine** judges it exactly right. The journalism in **Doctor Who Magazine** is so good. The interviews are so on it. This is buttering you guys up, but it's true; I'm not just saying it because you're here. I get interviewed by other people all the time, and most interviews are terrible. I am in an increasing state of anger about how my words are moved around in order to portray me as something I'm not. It's outrageous what goes on. But all the articles and interviews in **Doctor Who Magazine** are so well done. You ask clever, insightful questions, and quote me fairly and honestly."

"We can say this. Who cares about modesty? It's your 500th issue. It's a big ol' deal. Let's have a party! I always think that *Doctor Who* is a show that's far, far better than it has any right to be. It's got a far better lead than an early – ish! – Saturday evening adventure show should have, and far better scripts. Similarly, **Doctor Who Magazine** is far, far better than it has any right to be. It will make you laugh. It will tell you things that you didn't know. **Doctor Who Magazine** makes being a *Doctor Who* fan a refined, intelligent, reasonable, kind, and good-humoured thing to be."



◀ difficulties, testing the nerves of all involved. "The workload was just insane. I wasn't coping as well. No-one else's fault, all mine. The 50th was looming, and I didn't know if we could make it work," Steven confesses. "It was a tough, tough time. My darkest hour on *Who* was that. And Matt, who was a friend and ally, was leaving – I couldn't get him to stay. It felt like everything was blowing up around me. I was staggering into the 50th, with no Doctors contracted to appear in it, battered with endless hate mail about how I hadn't got William Hartnell back – he wouldn't reply to my texts – and *Sherlock* Series Three at the same time!"

Bloodied and exhausted, Steven wrote the 2013 Christmas Special – in which, in a sustained and brutal assault, he threw every monster in the universe at the Doctor, then aged him to death. *The Time of the Doctor* – which also saw the Time Lord quit exploring the universe, and retire to Trenzalore – almost marked Steven's *Doctor Who* adieu, at the end of the programme's 50th year. So why didn't it?

"I was pretty miserable by the end of it, and I couldn't bear to let that be the end," Steven admits.

So he stayed on, turning the ominous crack in the universe that first appeared on Amelia Pond's bedroom wall – in Steven's first episode as showrunner, 2010's *The Eleventh Hour* – into a symbol of hope through which the Time Lords bestowed the Doctor a new regeneration cycle so that Matt's Doctor could regenerate into Peter's. And as Steven steered this new, older, more ferocious Doctor through the 2014 series, he started to enjoy being showrunner again, at least enough to sign up for the 2015 series – his fifth as showrunner.

"Thank God for Brian Minchin. He's a genius at managing the impossible show, and keeping me focused on what matters, instead of disappearing into a puddle of Scottish gloom. Every year, I've sort of said informally to the Beeb – to Ben Stephenson [Controller of Drama Commissioning, 2008-15] or whoever, just casually – 'Are you happy that I'm still here, or would you rather...? I will not be offended if you've decided that my time is up.' Especially as, since my third year, I've been thinking, 'I'm now beyond my allotted span.' But when I was doing my fifth series, I didn't have that conversation. I was starting to think, 'I'm wanting... not so much to leave immediately, but... to know that it will be over.'"

For a while, Steven intended last year's Christmas Special, *The Husbands of River Song*, to be his swansong. "I'd always thought, 'Maybe what I'll do for my last one, just as a sort of satisfying little loop for myself, is have the Doctor and River visit the Singing Towers, as that takes us into *Silence in the Library* [2008]' – a loop that pretty much describes my entire time doing the show – so I put that scene on the balcony overlooking the Singing Towers at the end of *The Husbands of River Song*. But then Brian started saying, 'We have to talk about Series Ten,' and I found myself replying, for the first time, 'I'm not sure if I'm doing Series Ten.' So we had to talk about who would take over. I found this really very difficult. I listed the names of the people that I thought would have a chance of surviving it, which is really what you talk about in terms of this show."

It was Steven's responsibility, rather than the BBC's, to find his successor?

"I was slightly startled to discover that it was, in any way, *anything* to do with me. I expected to



The Husbands of River Song could have been Steven's last episode – but he decided to stay on until Chris Chibnall could become available.

"Since my third year, I've been thinking, 'I'm beyond my allotted span.' I was starting to think, 'I want to know it will be over...'"

disappear. I just thought, 'Well, it's up to you.' Russell had been in favour of me taking over [when Steven was appointed in 2007], and the BBC wanted him to talk to me, but in the end we're just freelancers. But you care very much about the show, and you want it to go into safe hands, so it becomes part of your job to sort of talk to your successor. Weirdly, when I was approached to take it over, there weren't that many people showrunning on British TV, whereas Chris goes into *Doctor Who* as the most experienced showrunner prior to the job. He has actually showrun a massive, primetime hit [ITV's *Broadchurch*, 2013-present], which Russell hadn't done, and I hadn't done. We'd been in charge of successful shows, but nothing on that scale. The BBC was very keen to get Chris in, and I thought that Chris was a great option, so I took him out for dinner. This was last summer. I said, 'Come out for dinner with me, for no particular reason,' and I told him lots of stories about *Doctor Who*, about what it's *really* like –!"

What, to warn him?

"To let him know what he was in for. I was really quite indiscreet. I omitted to mention, at that stage, the possibility of him taking over, but I was trying to get an assessment of his availability. He talked about doing the third series of *Broadchurch*, so I thought, 'Okay, fine, so if I do one more series of *Doctor Who*...'"

That's when Steven decided to stay on for the 2017 series?

"Yes. Really quite late in the day."

But Steven had promised the BBC that he'd broach the idea of the showrunning gig with Chris, to see how it went down, so he took him out to

dinner again – "at the same table, in the same restaurant. It was a very beautiful evening, and I remember setting off, sitting in the taxi taking me there, thinking, 'This is it. I'm about to push the button on this. When I do, there's no going back. I'm about to end the glory days' – for me I mean, not for the show. For the rest of that taxi ride, I had the sort of queasiness, and fear, and regret that you'd expect to have when contemplating the end of what will be the best job I'll ever have."

Describing the moment that he broke the news to Chris, Steven recalls: "Over dinner, I said to him, 'The BBC would like you, once I stop, to take over.' I've never actually seen someone's jaw go slack. You know that expression, someone's 'jaw goes slack', when someone's mouth falls open? I actually saw Chris do that! I genuinely don't think he'd known what was coming. I thought, 'But you *must* have figured it out,' because I'd kept asking him, during our previous dinner, 'And *when* do you finish on *Broadchurch*?' But from the moment I said it to him, and from the moment I watched his jaw go slack, I just became terribly interested in how Chris was reacting. Never mind that I'd pushed the button on my time on *Doctor Who*; Chris' story took over for me. He went to the loo about five minutes later – presumably to throw up! – and I remember just thinking, 'This is so exciting. I wonder what he's thinking. I wonder what he's going to do. I wonder what his wife will think. How will he bring it up with her?' And I just got lost in the soap opera of all that, now that for me there was no going back." **DWM**

To be concluded next time...



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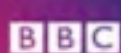
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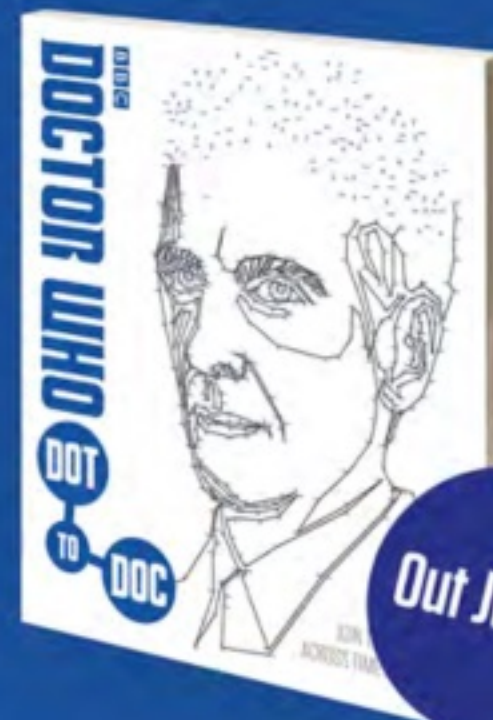
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DOCTOR WHO



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DOCTOR WHO

2001

In a **DWM** exclusive, Mark Gatiss, Gareth Roberts and Clayton Hickman talk us through their 2001 pitch to... bring back *Doctor Who*!

FEATURE BY **GRAHAM KIBBLE-WHITE**

"I remember the dark times," says Mark Gatiss, with a dramatist's flourish. "When you'd go into WH Smith and there were *TV Zone*, *Starburst*, all these magazines. Almost as an instinct I would leaf through them. It was all American series. *SeaQuest*, *Stargate*, *Deep Space Nine*... they were all the same shows. The same cast shot; just change Roy Scheider's head for someone else."

"I was thinking, 'I just want something a bit more John Wyndham-y, a bit more curious...'"

As one century ended, the likelihood of *Doctor Who* coming back to TV felt more remote than ever. In 1998, the BBC had launched sci-fi drama *Invasion: Earth*. Its publicity flagged the show – gritty and well resourced with a rumoured £750,000 per episode – as everything *Doctor Who* was not. Writer Jed Mercurio, who'd later go on to create *Line of Duty*, sourly opined, "a certain Time Lord should be consigned to the dustbin."

But imagine. Just imagine a certain Time Lord did return. As the twenty-first century arrived, so again did the TARDIS, to spill the adventurer out onto our TV screens. Same old Doctor, but also brand new. Regenerated! Reinvigorated!

Of course, you don't have to imagine, because that's precisely what happened in 2005, thanks to Russell T Davies, Julie Gardner and Phil Collinson. But in 2001 (around the time Russell would meet Jane Tranter, Controller of Drama Commissioning at the BBC, and get talking about the kind of projects he'd like to tackle) another trio were ruminating on how to resurrect our hero.

"Oh, I feel like Verity Lambert trying to remember *The Rescue*!" laughs Clayton Hickman talking to **DWM** today. "It's been 15 years, but people still ask us about this. I think Mark mentioned it, just once, in a **DWM** interview. But *Doctor Who* fans have long memories, of course."



So why has it taken until now to talk about it? "I guess it seemed, I dunno, a bit presumptuous. Almost like saying, 'Here's what you could have had', when, frankly, what we *actually* got was beyond incredible. But I guess enough time has passed that it now feels more like some little quirk of history. And at last people can stop asking!"

While Mark Gatiss and Gareth Roberts were both writing for the second series of the short-lived reboot of *Randall & Hopkirk (Deceased)* (BBC1, Saturday nights, starring Tom Baker – *plus ça change*), Clay was working as assistant editor on **DWM**. For years, the three friends had been kicking around concepts for TV projects. But it felt different this time...

"I recall us having a chat around Mark's house," Clay says. "We were going, 'Every time anyone tries to come up with something that's a bit like *Doctor Who* it's just never as good. So why don't we do *Doctor Who*?'"

In fact, this wasn't the first time such a notion had occurred to Mark, who admits – in the company of one Steven Moffat – he'd often be found at industry parties, "badgering people, like the late, great, [producer] Geoffrey Perkins (because we only knew comedy people) saying, 'Why can't we bring back *Doctor Who*?' We'd try and be very erudite about it. It was always a bit drunken, and they'd look at us slightly baffled."

This was a frustrating endeavour...

"*Doctor Who* had become the victim of a kind of legend of wobbliness and naffness. I used to think, 'If only someone in a position of power could accidentally stumble across *The Deadly Assassin* and go, 'God, this was marvellous!'"

Now there was a chance. Mark was enjoying success as part of comedy troupe The League of Gentlemen, who'd won a BAFTA for their first TV series.

"I was emboldened by the arrogance of youth, and obviously the BAFTA. I thought, 'Well, it's not an obvious way in, but I know enough people now to get a hearing at any rate – we should put something together.' So that was the beginning."

Anything is possible in the company of one British TV's greatest icons.

He, Clayton and Gareth got to work on a back-to-basics pitch for a brand-new *Doctor Who* series, a 17-page document they subtitled: 'A proposal for the return of a TV legend'. A document **DWM** now leafs through in their company.

"I must stress," says Mark, "it was like trying to get on paper the sort of pub arguments we'd been having forever: 'If only someone can understand how great it is,' and, 'If you think about it at its height, when it was a mass, popular programme, not a cult show, that's how it can be again.'"

WHAT IS DOCTOR WHO?

Scary, funny, charming, unique. Unmissable, populist, talked-about television. A property with vast unrealised potential – the BBC's own *Harry Potter*. Not a cult – a mass audience drama series for BBC1.

Doctor Who would be a distinctive family adventure set in its own strange, haunting world – not all-rayguns-blazing Hollywood science fiction. We can go anywhere – past, present, future. From the Blitz to the fifth Ice Age, from an ancient Martian city to the edge of the universe. An enormous market exists for well-told adventure stories that rely on atmosphere and imagination rather than costly special effects.

Doctor Who was one of the BBC's greatest successes. It can repeat that success for a new generation.



ILLUSTRATION: GRAHAM KIBBLE-WHITE

"I'd think, 'If only someone in power could stumble across *The Deadly Assassin* and go, 'God, this was marvellous!'"

MARK GATISS

The trio were of a like-mind that their take should go light on all but the most basic parts of the mythos.

"We didn't want to start out with a version as it had been in the 1980s," says Clay. "I remember we specifically said, 'We don't want it to become inward-looking,' we just wanted it to be fun."

A section of the pitch makes this point very clear. Mark reads it out to **DWM**: "In the 1980s *Doctor Who* lost its way, becoming silly, navel-gazing and baffling to the general public: a cult programme solely addressing its minority audience." He pauses for a moment, and then continues. "Well, yes. That's certainly how we felt *then*. I don't feel that as much now. But there were some stories that were baffling. Perversely baffling."

"Our version was about not trying to scare people off. We were also learning from the [1996]

TV Movie. Twenty years on, I'm very fond of it, and it gets lots of things very right. But, the astonishing decision to start inside the TARDIS rather than outside! To have the Daleks staging a trial! You think of Mr and Mrs Joe Idaho going, 'What the hell is this?!'

"So that's what we were trying to get across. We just need the Doctor, a companion and the TARDIS. That's it."

As such there was no reference even to the hero being a Time Lord, or Gallifrey.

"Blowing up Gallifrey was one of the best things Russell ever did," laughs Gareth.

The concept was for straightforward storytelling. Gareth again cites Russell T Davies, highlighting how aspects of their concept tallied with his.

"Sometimes he would say to writers, 'That's a bit too convoluted, and you want to keep the

purity and simplicity of your ideas'. So if you have a notion about aliens in a school, then you do *everything* about aliens in a school and that's it."

Clay: "Even though we liked the Andrew Cartmel [script editor, 1987-89] stories, it was a slight reaction against that. You just think, *The Curse of Fenric* has got - what? - about 18 plotlines going on."

Gareth again: "Pare it down and you can pay full attention to characters."

Back to Mark: "We just wanted to make sure, as it says in our pitch, 'We won't expect the audience to swallow six science-fiction concepts by teatime.'"

DOCTOR WHO

The Doctor appears to be in his sixties, with the surface trappings and manners of an Edwardian gent. He's strange, clever, resourceful, mysterious, wayward, and perhaps a little frightening. He is not of this earth so he isn't interested in human concerns like sex, power or money. He's motivated by exploration, insatiable curiosity and lust for life, and an urge to set wrongs right. He is never cruel or cowardly. ▶

◀ **DWM** can't help but notice the proposal refers to the show's lead unequivocally as 'Doctor Who'. Controversial?

"Well, I was always of the opinion – and I think I'm right – his name is Doctor Who," says Gareth unapologetically. "He's credited as 'Doctor Who' for the first 18 years. He just doesn't know that's what he's called. Everyone says 'Doctor Who', anyway. I think it's one of those things that, when you start splitting hairs about it, it creates a kind of weird resistance in normal people."

The visualisation – Photoshopped by Clay – to accompany the character's description depicts Derek Jacobi in the title role. "Yes, we talked a lot about him, because he was in Gareth's episode of *Randall & Hopkirk, The Painkillers*," explains Mark, "and during the production of that, he'd said, 'Oh, I just want to have fun these days, f*** classical theatre!' That's all you ever want to hear, isn't it?"

"Yeah, he just seemed right," adds Gareth. "He was very much in that back to basics mould of a kind of Hartnell-era Doctor."

"I think we were probably trying to go with that First Doctor thing of him not necessarily being the hero," continues Mark. "Probably not very wise. But it was also about putting the mystery back. He doesn't have to stand over a caveman with a rock to seem mysterious. We were thinking more of those moments from early Tom Baker, like when he says, in *The Seeds of Doom*, 'You must help yourselves.' That used to give me chills."

This would be a truly unpredictable character. Mark: "You actually wouldn't know what he was going to do next. He would be on your side, but maybe by a very roundabout method. It's difficult that, because we instinctively want our heroes to be heroes. But, given we were trying to start again, you're allowed to do it. I think it's trickier when it's an established thing. Trying to make Peter Capaldi's Doctor a bit more like that, straight after Matt Smith, was probably a bit scary for people. If you're starting from scratch, though, that's a way to go, isn't it?"



A quintessential English village – the setting for Episode 1...

But he wouldn't be a 'dark' Doctor...

"What the character should be is fun," asserts Gareth. "And whatever he's doing should be fun. You just want to spend that time on a Saturday evening having fun with him. That doesn't mean he's going to be laughing and joking all the time. It just means that he's a likeable, loveable personality. I always think the mystical, Olympian detachment should be about four per cent of what's visible, really. Used sparingly it's *amazing*."

Their Doctor would also be unreliable.

His memory is patchy, and his experience eclectic – perhaps he can play Johnny B Goode on a Fender Stratocaster but has never heard of the Titanic. He doesn't respond to personal questions; there's a chance he's forgotten who he is.

"One thing I was very keen on," says Mark, "which is originally from Sherlock Holmes and very much went into *Sherlock*, was the idea the Doctor should have spectacular gaps in his knowledge. As with Sherlock, I find it boring if he knows everything."

This was to play out in a particularly exciting way when our hero would encounter (because it's inevitable) the Daleks. "The original idea would be a sort of inversion of *The Power of the Daleks*," explains Mark. "The travellers would land on this holiday planet where the Daleks were servants, and the big cliffhanger of Episode 1 would be the creatures sweeping down from a saucer. The companion would say, 'Who are they Doctor?' and he'd go, 'I dunno.'"

That wasn't the only erratic element, as Clay explains: "I remember us reading all those early pitches for *Doctor Who* from the 1960s and we really loved it that he couldn't work the TARDIS."

Gareth is keen to point out that this inability to steer the ship was once an essential part of the format "which was sort of scrapped by Barry Letts

BERNARD LODGE GOES BACK INTO THE TIME TUNNEL

Had this vision of *Doctor Who* made it to TV, Clayton Hickman knows who he would have approached to create a new logo and title sequence: "Oh, Bernard Lodge, definitely. He struck gold no less than five times. I don't think his work has ever been bettered." Reason enough for **DWM** to commission the legendary designer to do just that!

Bernard Lodge's graphic design work

was part of *Doctor Who*'s titles from its inception in 1963 through to 1981.

During those years, he was responsible for the iconic 'time tunnel' opening, a version of which launched in 1973 before being refined for the début of Tom Baker in 1974. He also created two particularly enduring logos. The first was in 1970, to mark the show's move into

colour and the arrival of Jon Pertwee. This was resurrected in 1996 for the TV Movie and is still used on marketing relating to the first eleven Doctors today. The second was the never-bettered diamond logo. Of which more below.

But what would he create for the programme today, if he were assigned to come up with a new visual identity?

He began by tackling the *Doctor Who* logo, and came up with two designs. "I don't rate the first one," he tells **DWM** once the work's completed. He's referring to the version that

places the 'Doctor' in front of the 'Who'. Bernard says he envisaged this as an animation, with the two words rotating at different angles, "until they locked into each other... somehow."

He continues: "That was my initial reaction, and then I thought, 'Oh, come



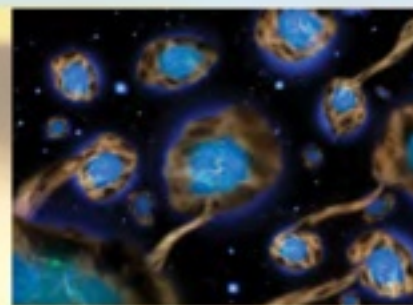
on, what would you *really* do? I got down to it then."

The sketches he's supplied help delineate his process on his preferred second take. "Well, I thought wings were the thing for it. I thought it needed something modern. So I went onto the web and looked at motorbike logos,

and lots of other stuff that wasn't really much use to me! Then I did some scribbles, and I began to get the lettering right.

"I started off by making the 'H' absolutely central to east-west, and I thought, 'Oh, that's marvellous. I've got that vertical which I can continue downwards'. I tried placing the wings underneath, lined up with the verticals, and it was interesting – but it wasn't working."

He then moved them to either side of the lettering. "The top two lines of the wings align with the bottom of 'DOCTOR', and the other three line up with the top of



FRAME 1 Through a space environment of changing forms, the camera takes us into one big 'planet'.



FRAME 2 Inside it we enter a mosaic of thriving, pulsating techno shapes.



by accident in 1973. And, frankly, I think it's been a disaster for *Doctor Who* ever since! It spins it into being a programme about time-travel, which I think it really isn't."

Where this Doctor really comes alive is within the snippets of *faux* script contained in the proposal. Here he is, talking to his companion Holly (of whom, more below).

HOLLY
So what do you do?

DOCTOR WHO
(puzzled) Do? What do I do?

HOLLY
What do you do for a living?

DOCTOR WHO
I don't have a living.

HOLLY
A profession?

DOCTOR WHO
Oh – yes, I've got one of those.

HOLLY
Well?

DOCTOR WHO
The profession of travelling through time and space in a machine disguised as a telephone box.

HOLLY
(Who is this nutter?)
How did you get started in that?

DOCTOR WHO
I can't remember. Like most people – I just sort of ended up doing it.

Another almost prefigures the "Do you wanna come with me?" speech that trailed the arrival of Christopher Eccleston's incarnation.

DOCTOR WHO
I warn you, you mightn't like travelling with me. I've got a nose for trouble. It's about the only thing that doesn't change. Everything else... well... People, planets, things... All in a state of flux. Time runs over us all like quicksilver. Come through those doors and you'll see. I promise you, there's never a dull moment.

But there's one exchange – in fact one solitary word – that really seems to unlock this version of the character. Here he is, talking to his other companion...

DAN
Bloody hell! It's just a phone box on the outside and then... in here...

DOCTOR WHO
Yes, well, don't labour the point, son. It's just the Tardis. Gets us from A to B. And sometimes Z if you're very good.

'Son'. A singularly un-Doctorish word, surely? "I like 'son,'" says Clay.

"I think the idea was to make it not sort of, 'Hello my boy!'" explains Gareth, "the way that only Jon Pertwee and Colin Baker talked, but everyone seems to somehow default to. But actually, I think the Doctor's much more convivial and normal, really. It's just getting that across."

Mark: "That might be my northern idiom. But, also, it's interesting, isn't it? Why not? Plus, it's a tiny point, but I've always felt there's something reassuring and yet slightly terrifying about that word. It is the sort of thing a policeman would say."

Other aspects peculiar to this incarnation were a fondness for bananas (Clay: "He had a shopping trolley with bananas in it, because he liked them – that was it, really!") and a pair of running shoes. "We had this idea he would probably wear a sort of Victorian suit, but he had really modern trainers," says Mark. "When I was living in Leeds, the West Yorkshire Playhouse opened and the first show was Peter Barnes' *Sunsets and Glories*, starring Freddie Jones and the great Marius Goring [Maxtible in *The Evil of the Daleks*] who's a great hero of mine from the Powell and Pressburger films. I remember seeing him arrive in this immaculate, dove-grey three-piece suit, but with a brand-new pair of very white Nike trainers. I met him after the show, and he said, 'You get to an age, darling boy, when all you think about is comfort!' Maybe that was in the back of my head." Clay nods, "I seem to remember we were going to have him explain them by saying, 'I do a hell of a lot of running!'"

As we've seen, the Doctor was to be accompanied on his travels by Holly and Dan who, perhaps pointedly, are never referred to as 'companions'. Illustrated with "a couple of random

"I was always of the opinion that his name is Doctor Who."

GARETH ROBERTS



'WHO'. So that gives it some kind of purpose."

For all you font fetishists, Bernard confirms he utilised "some Gill Sans, which has been doctored slightly. For example, I changed the letter 'R' so it would be more compact. And I squeezed it all up. The 'WHO' was more or

less drawn from scratch, because I couldn't find a 'W' I liked."

He says he spent a few days on this version. "I'm very slow now on that graphics stuff! The work I'm doing nowadays is so different." You can see for yourself at his website www.bernardlodge.moonfruit.com –

which contains examples of his beautiful linocut and woodcut creations. "I have done some things as commissions for locals, but I don't really welcome it," he says, chuckling. "I just want to get on with experimenting."

It was a mixture of experimentation, inspiration and economics that resulted in the classic diamond logo back in 1973. "I think the diamond shape was a very, very good logo and I actually drew it!" he says today. He explains that work like this was usually handed over to a specialised lettering artist, but because he'd overspent on the

time-consuming slit-scan process used to generate the time tunnel ("They never found out about that!"), he did it himself.

Why pick a diamond? That decision was dictated by the tunnel. "A circle shape gave you a nice circular tunnel, an outline of Doctor Who gave you a Doctor Who-shaped one, and then I thought, 'Oh, a diamond would be quite nice'. So I decided I might as well have a logo in the same shape, so it could travel down the tunnel."

His brand-new take on a title sequence, created especially for us, features another amorphous

environment, dripping with mystery. The storyboard he submitted to *DWM* is, he stresses, a *rough* idea, and was accompanied by the text below.

Because we can't leave well enough alone, we sent Bernard's work to CGI artist Gavin Rymill (a *DWM* regular, who's created various stunning covers for the magazine) to be rendered into a completed sequence. The results are presented here.

DWM would like to thank both Bernard and Gavin for creating this intriguing look at how *Doctor Who* might have heralded its return to our TV screens...



FRAME 3 In amongst the techno world we become aware of a strong but simple vertical feature.



FRAME 4 The vertical feature splits into two. The writhing techno strands pulse about them.



FRAME 5 The two vertical features tip sideways, and more strips are added.



FRAME 6 The strips now go through a fast and complex choreography.



FRAME 7 And they form the structure of the logo.

◀ photos from an old copy of *Spotlight*," according to Clay, a few lines reproduced from the document paint a rather better picture of each...

HOLLY

20 years old, a Humanities student at one of the new Universities. Think Hermione from Harry Potter, Lisa Simpson, a younger Maddy from Jonathan Creek.

DAN

26 years old, a young policeman. He's very sharp but he's always seen the world as a stable, four square place – so life with the Doctor has really opened his eyes. Holly knew him at school – as a first year she had a crush on him – so she finds his new found earnestness difficult to take.

"Dan and Holly – Ben and Polly," chuckles Mark. More indicative of the customs of old *Doctor Who*, it was envisaged the duo would live permanently on board the TARDIS, in part because the Doctor was unable to get them back home.

"I still really like that thing where they aren't just part-time companions," says Clay. "It's not, 'I'm sorry, I've got to go back now, I've just got to pop to the shops and then see my mother.'" Gareth has particularly strong feelings on the Doctor taking up with casual acquaintances. "It just makes it appear that when it comes to travelling in the TARDIS, you can take it or leave it. As a child, watching, I would be really resentful towards that. Because it's like, 'You've got the best life anyone can have, you're Doctor Who's assistant! Shut up!'"

Clay: "I remember the big thing we were building towards was that they get back to Earth in the last episode, and it's like, 'Do we carry on? This might be the only chance we ever get to go home!'"

Gareth: "I think the keynote with Holly and Dan – and this I would stick by – is they were filled with wonder by it all. Not in a boring *Space: 1999* way of standing with your mouth gaping open. They loved it, and they weren't flippant about it. Never."

From today's perspective, the shape of the series the trio outlined seems a little unusual – seven stories of three episodes, making a 21-part run.

We think *Doctor Who* works best as a long running serial of 30 minute episodes, with strong cliffhangers – real 'get out of that!' moments – that keep viewers coming back for more. (It's our belief that a fast-moving adventure like *Doctor Who* wouldn't work in self-contained 50 minute episodes, in the same way that soaps don't.)

Mark says: "At the time that felt quite radical. Now it seems very old fashioned." Gareth is quick to acknowledge, "That was a mistake."

Mark explains that, in part, their thinking was still bound to the format of *Doctor Who* generally telling stories across four, 25-minute episodes, wherein the third part "was always the padded one." He continues: "It makes sense in following the logic of a three-act structure, but over half an hour each. So you sort of do a 90-minute film in three parts. But Russell realised [in his version of the show] you could cut out *all* the padding. In a way, what he was doing was the Bank Holiday [abridged repeat] version of *Genesis of the Daleks*."

Of course, both Mark and Gareth have since written numerous 50-minute episodes of *Doctor Who* for TV. "There is a kind of... mismatch, there just is," says Gareth, "in that the story *wants* to be episodic and developing, but there are no stop points. There are no cliffhangers as it were."

"It's actually easier, but not necessarily better, to do a *Doctor Who* story that goes into 25-minute episodes. But, at the same time, I think there is a kind of grinding gear-switch when you're writing the show, because it wants to go one way sometimes, and you have to push it another."

Mark has similar sentiments. "I remember, distinctly, writing the first draft of *The Unquiet Dead* [from the 2005 series] where they land in Victorian Cardiff and Rose puts her foot in the snowdrift. It was a thing I was very keen to do, it made me shiver, the notion of, 'This is 1869, here I am'. Then they go back into the TARDIS. Russell gave me a note which said, 'Why do they go back in?' Well, that's what they always used to do – because they needed to delay the plot. Not any more! It was a bit of a steep learning curve, but also very exciting, because you suddenly felt this was a different way of telling a *Doctor Who* story."



The new Doctor would be very keen on bananas...

"We felt that cliffhangers were just as important as the Daleks and Doctor Who..."

CLAYTON HICKMAN

One advantage of the multi-part template, however, was the opportunity for end-of-episode excitements. "We felt cliffhangers were just as important as the Daleks and *Doctor Who* and the companions," reflects Clay. "We just thought, 'That's what people remember about *Doctor Who*.'"

Back to Gareth: "But at the same time, Episode One of every *Doctor Who* story from the original series is brilliant. Even *The Mutants*. It always gets worse as it goes on. So, actually, what I think Russell and Steven have both done rather cleverly with the best episodes of the new lot is to make the first 33 minutes of each like a Part One, and then just have the ending."

1. THE PRESENT DAY

A castle outside a small English town is sold to a development company – and tourists start to go missing. The Doctor discovers that a monster, trapped for centuries in the stone of the castle, has been woken up and it is hungry. At the end of this story, Holly and Dan are accidentally transported away in the Tardis. Will they ever get home again?

THE MINISTRY OF TIME

Doctor Who was dead. Well, Mark Gatiss, Gareth Roberts and Clayton Hickman's version of the show. But even before that realisation, the three had moved on to another project. This was *The Ministry of Time*.

The concept was for a low-budget, top-secret government agency set up to regulate all matters pertaining to time and time travel. Hopes for *The Ministry* culminated on 1 February 2005 (a month before the new version of *Doctor Who* was launched to the press) with a 30-minute recorded readthrough in an office at Television Centre. The reading featured Blake Ritson as Lee Walters,

who's accidentally drafted into the Ministry, instead of experienced operative Walter Lees, due to a clerical error.

Under the guidance of field operative Verity Standing (Julia Davis), Lee is whisked through a typical day in the life of the organisation ("Established 1948... and 2048") as they cover up the finding of a car in an archaeological dig (a storyline recycled from their *Doctor Who* proposal), encounter Jack the Ripper, and Lee chances upon a door to 1950s Britain. The cast also featured Julia Deakin, David Ryall, TV's Nicholas Briggs and David Warner as the ministry's eccentric boss, Mr Silver (sample dialogue:



Julia Davis and Blake Ritson at the readthrough.

"Urgent! Packet of crisps! Crunchie! Creme egg!")

"The readthrough went very well," says Mark, "and I remember getting a call from Roly Keating, then channel controller for BBC Two, about two weeks later saying, 'The only way we can do this is if it was very, very cheap.' I replied, 'Well, I don't think it is.' And that was the end of that! But I remember at least three or four of the storylines which would still make great episodes of *Doctor Who*..."

Where would we have found the Doctor in Episode 1? The setting was not unlike the scenario Steven Moffat created for Matt Smith's 2010 debut, *The Eleventh Hour* – a quintessential English village, home to student Holly and policeman Dan... and something evil lurking in the firmaments.

"I remember there was a very early episode of *One Foot in the Grave*," explains Gareth, "where Victor Meldrew says, 'Oh, something's come up from the drains,' and his wife replied, 'That sounds like something out of *Doctor Who*.' My response was, 'Well, it doesn't does it? It sounds like something *specifically* from 1970s *Doctor Who* – proper *Doctor Who*.' It made me think, 'Yeah, that is the kind of thing we should do.'"

Meanwhile...

"The village antiques shop has been bought - or taken over - by a strange man," says Mark. "No-one knows anything about him, except he's brilliant at pub quizzes. Holly goes in and looks around, and behind all the bric-a-brac there's a police box."

The notion was the Doctor had been 'resting up' here for an indeterminate period of time. Says Clay: "People in the village are going, 'Him in the shop, old Looney Tunes - he's weird...'" Gareth: "He was just a bit of a local oddball. But not eccentric in that sense of Super Gran or Professor Branestawm. Not like that at all."

As *An Unearthly Child* before and *Rose* after, the tale would have introduced the time-traveller from the point of view of the 'ordinary' humans who encounter him. "That first story always needs a normal person you can relate to, who then discovers all this amazing stuff," maintains Clay. "Like *Harry Potter*. It's not like you see Hogwarts being founded in the first book - it's already there, and someone who you get to know finds it. It's how pretty much everything starts."

The document maps out an opening season that would showcase everything *Doctor Who* can be. The second story is set in the future, 'where historians are attempting to recreate our era to entertain the viewing masses,' the third is described as 'history with a twist'. The fourth, quite simply, 'Daleks' (and held back in the running order for precisely the same reason Russell T Davies did in 2005 - to give the show a second 'first night'). The fifth is flagged as 'bizarre' ('The story begins with Holly, Dan and the Doctor living completely different lives...'). The sixth is 'time out of joint', and the seventh builds to what we've subsequently come to term a season finale.

7. BACK HOME

The Tardis brings Holly and Dan back home - where something ancient and evil is stirring in the London Underground. At the close of this adventure, Holly and Dan must decide whether to continue travelling with the Doctor or resume their normal lives.

Mark has a memory of a specific concept they came up with for the 'time out of joint' tale.

"We talked about doing it as if it were a live episode of *Time Team* where they're digging up a Roman site, and they uncover a Ford Fiesta buried below."

Although the concepts were bold, the pitch goes to great pains to point out the achievability of the production. 'Economical writing will be our credo,' it says. 'If we go to a spaceship it won't be a huge star voyager packed with extras but a small run-down ghost ship packed with atmosphere. If we travel to Russia in 1917 it won't be to the teeming streets of Bolshevik Moscow but to an isolated country house slipping sideways in Time. Characters and story are more important to us than spectacle - and by strictly rationing the special effects requirements we can ensure they are done well.'

"We were very timid," says Clay, "sort of listing things we wouldn't do, as if to apologise."

"It's a perfect example of naivety, looking back on it," reckons Gareth. "What that basically says is, 'We're going to make your channel look cheap!' That's just wrong."

While Mark concurs with these sentiments, he also points out there is something to be said in favour of 'economical writing'. "I remember

reading a thing with Christopher H Bidmead where he said, about *Frontios*, that dialogue is crucial to low budget shows - so there was a bit of that. We were trying to say *Doctor Who* is principally about the stories; that's what people have always responded to. That's, hopefully, what they would respond to again."

Gareth: "But what Russell did was amazing. He had the nerve and the *chutzpah* to bring the show back in all its glory. So, he did something with *The End of the World* that was remarkable in television terms. He took on the sort of, 'Oh, it's going to be a bit camp and there are blue aliens running around' criticism and did it. As Episode 2! Absolutely marvellously!"

Mark again: "Russell did exactly the right thing. We probably would have carried on being a bit cautious. But maybe in a good way. You could have made a big thing out of saying, 'I'm a Time Lord.' 'What does that mean?' 'Well, we'll find out...'

"In a way, we ended up doing a very similar thing with *Sherlock* in that it was going to be six hour-long episodes, and at the end of Episode 6 we were going to tease Moriarty. When the BBC asked us to do 90-minute episodes instead, we had to bring everything forward. While my instinct would be, 'Softly, softly, catchee monkey,' Steven's [Moffat] was always much more... tarty. Ha ha! And actually, it's right. It's right. You just go for it."

The proposal was complete. A new Doctor, accompanied by Holly and Dan over seven adventures told across 21 episodes. The watchword for this iteration of *Doctor Who* was: 'Fun'.

Kids will love it - so will adults. *Doctor Who* is family viewing in the truest sense.

Mark, with his recently acquired 'clout', was considered to be the strongest salesman for the concept. Indeed, for one fleeting moment even before the trio had got to work on the document, it had seemed as if he'd managed to get a commission.

"I remember distinctly being at the BAFTA Craft Awards in 2000 and sitting at a table with [lauded BBC comedy boss] Jon Plowman, and talking through a version of this. He was nodding away and then he said, 'Well, I just think we should make some episodes.' I thought, 'That's the most wonderful sentence I'd ever heard,' because it was just such a practical way of talking about it."

But it was just talk. As Gareth recalls, Plowman subsequently told them, "We don't know what the rights are, or what other parts of the BBC are doing with it."

In truth, aside from a couple of conversations that indicated there was some fondness for *Doctor Who* at the BBC, but no specific desire to make it, any real ambition for the project quickly petered out.

Says Mark: "I used to make this comparison all the time, which was that the reason homosexuality was decriminalised in the UK was because Roy Jenkins was a sympathetic Home Secretary. What was needed was a sympathetic Home Secretary who would just go, 'Well, of course we should be doing *Doctor Who*!'"

"That's exactly what happened with Lorraine Heggessey [the controller of BBC1 who did later make the decision to bring the show back with Russell T Davies]. It just takes someone to peel away those years of accumulated prejudice and recognise it for what it is. Here is an amazing thing. That rare thing - although its roots are in Sherlock Holmes and HG Wells - a TV original, and that's something amazingly special."

Their version of *Doctor Who* wasn't to be. But imagine. Just imagine if it had gone to TV. What would it be like, running the show?

"I think being showrunner is like being the England manager - although I don't know anything about football," says Mark. "It's the job that everyone covets, but sitting in the chair is akin to being the Keeper of Traken. It's a terrible responsibility. It's a terrible responsibility to yourself and what you love about *Doctor Who*. It must be terribly difficult not to fall out of love with your favourite show, through the sheer pressure of having to do it all the time, and trying to come up with new stuff. And to weather a constant - constant - barrage of criticism. It's maybe the most difficult job in television."

"As soon as Russell's reinvention arrived, they had to take the comments field off the BBC website, didn't they?" he continues. "Because it was poisonous! I don't care, but it is very hard to shield yourself against that completely. It eventually permeates, of course it does. I saw it with Russell, but much more with Steven, knowing him much better. It's a hell of a toll. It's a toll on his family life, it's a toll on his professional life."

Having been closely involved with the series since 2005, how has that affected Mark's own relationship with the show?

"I'm a Pollyanna, you see. It hasn't bruised it. It's toughened it, and I think that's good, because I still absolutely love *Doctor Who*. But I can easily see how that could be spoiled. How dangerous it is to actually get that close to the thing you love. There's a danger of the guilt coming off on your hands."

On 8 March, 2005, at Cardiff Bay's St David's Hotel, *Rose* - the first episode of the new *Doctor Who* - aired for the press. Clayton, by now editor of *DWM*, was there. And Mark, who'd written the upcoming third adventure, *The Unquiet Dead*.

Of that night, he recounts: "I remember shouting, 'God bless you, Lorraine Heggessey!' from the back of the room."

Doctor Who was back, and proving once more that anything was possible in the company of one of British TV's greatest icons. **DWM**



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DOCTOR WHO? by Tim Quinn & Dicky Howett

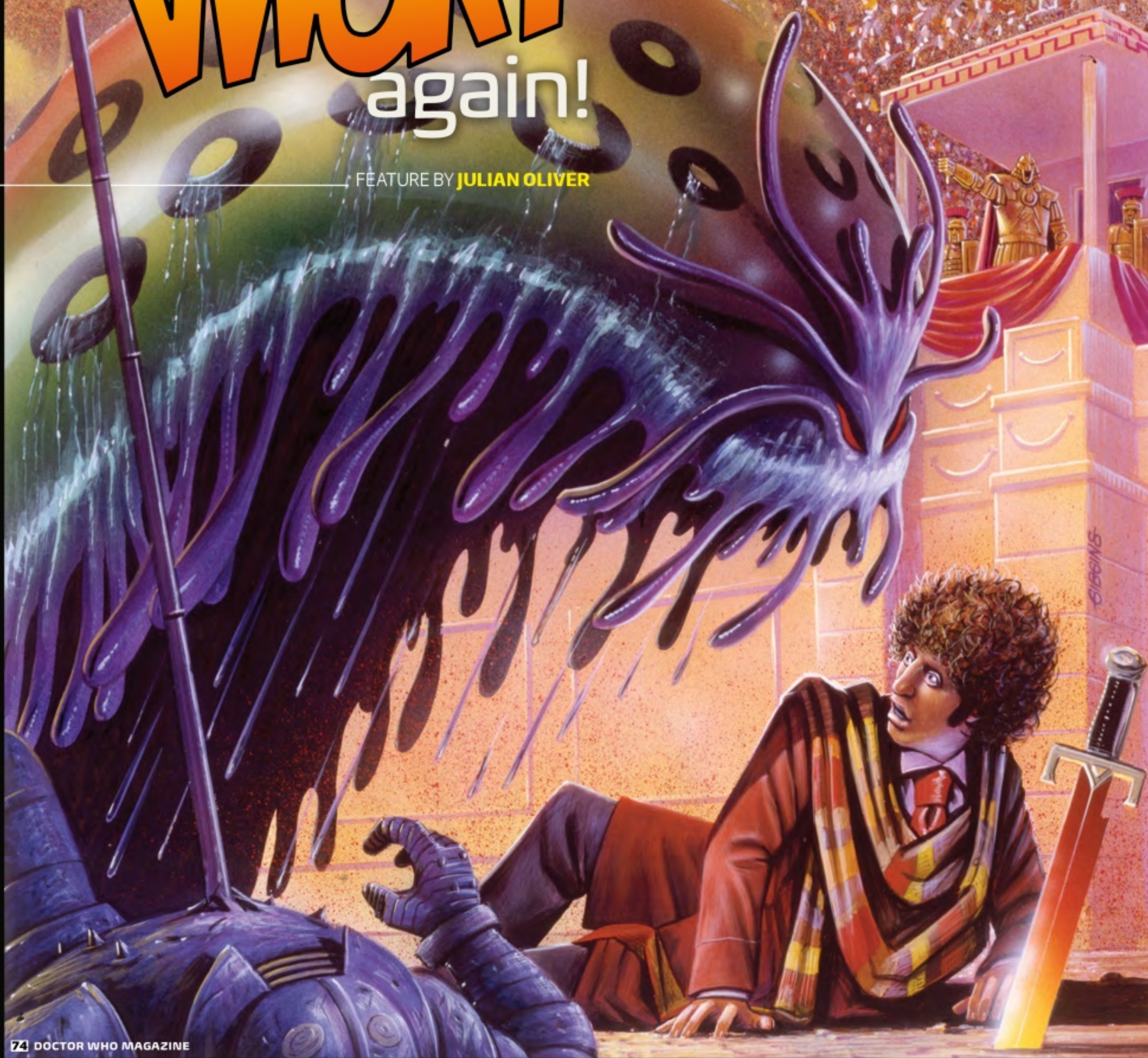
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Let's do the **TIME** **VWORP** again!

FEATURE BY **JULIAN OLIVER**

Thirty-seven years ago, the Fourth Doctor ran into robot Roman legionaries running amok in the village of Stockbridge. So began (almost) 500 issues' worth of DWM's comic strip adventures – some thrillingly vast, some laugh-out-loud funny, some downright peculiar. And yet... for all that strangeness... there's often something greatly familiar about them! Because the strip has often been startlingly prescient, too – as we'll see, as we distil hundreds of pages, thousands of panels and even more VWORP VWORPs (probably) into just 20 utterly essential moments...



#1 "POOR MR MORRIS..."



From *Doctor Who and the Iron Legion* Episode 6 (DWM 6, 1979)
Script Pat Mills and John Wagner
Art Dave Gibbons

Mortally wounded while defending the Fourth Doctor's air car from a 'flying squad' of robot Roman legionaries, ex-galley slave Morris is laid to rest.

■ There's a touching little detail here: the Doctor uses his scarf as a pillow to prop up the dying Morris' head, a man he's only known for 13 pages! This tragic little tableau, in which both the Doctor and the oil-spouting historian droid Vesuvius honour their fallen comrade, provides a brief respite from the action, ahead of the Doctor's final showdown with the shape-changing Mago, leader

of the alien Malevilus. "These days," as Vesuvius says, it might not seem like much – but the fact that the story stopped at all made *Doctor Who and the Iron Legion* much more emotionally intelligent than, say, *The Creature From the Pit* (1979), on TV at the time.

FANTASTIC FACTS

■ Killer Kronks from the Crab Nebula are just one of the monster species imported to fight in the Rome Hyp-Arena – and elsewhere, the robot Vesuvius describes how the alien guards fry their Kronkborgers on his Flame of Freedom. Said Kronkborgers later featured in *The Long Game* (2005), as street food aboard Satellite Five.

Read it in: *Doctor Who: The Iron Legion*

#2 "I HATE YOU! YOU'RE HORRIBLE!"

From *Doctor Who and the Star Beast* Episode 8 (DWM 26, 1980)
Script Pat Mills and John Wagner
Art Dave Gibbons

High above the Earth, space coppers the Wrath Warriors have finally caught up with murderous alien fugitive Beep the Meep...

■ Big-eyed furry alien the Meep shows his true colours for the first time in the fourth episode of *Doctor Who and the Star Beast*, by pulling a blaster from inside a hidden pouch in his pelt and letting his pursuers have it. But right at the end of the story is where formerly gulled teenager Sharon first shows what she's made of, earning her status as the first in a long line of strip-only companions by denouncing the Beast when he turns on the waterworks and

tries to manipulate her one last time: "Don't let them cut my furry little head off..."

Sharon will become the Doctor's first non-white companion, of course – but then, the whole of *Star Beast* is extraordinarily forward-looking. With its everyday urban English setting and its focus on everyday urban English characters, it makes many of the same choices Russell T Davies did when he came to revive *Doctor Who* as a popular entertainment TV show with *Rose* (2005) – only Sharon and her (white) boy friend Fudge were the Rose and Mickey of a quarter of a century before.

Imagine if TV *Doctor Who* had made those same choices at the start of the 1980s, too...

Read it in: *Doctor Who: The Iron Legion*



#3 "THE WORST NEWS POSSIBLE!"

From *Doctor Who and the Dogs of Doom* Episode 4 (DWM 30, 1980)
Script John Wagner and Pat Mills
Art Dave Gibbons

Hypnotised by the Doctor, a captured Werelox raider reveals the identity of his "big bosses". It's the Daleks!

■ Yes, New Earth system – for New Earth is where this startling cliffhanger occurs... at which point a story about space werewolves undergoes a total transformation of its own! Fan history has recorded *The Keeper of Traken's* third cliffhanger (in 1981) and *Earthshock's* first (in 1982) as the great surprise baddie reveals of the early 1980s – but this twist came first, a turnaround that caused many a young Doctor

Who Weekly reader's jaw to drop. The second half of the story has its own title, revealed on the splash page of issue 31's instalment: *The Dalek Masters*. So now, it looks very like the sort of narrative shift that occurs midway through, for example, *Bad Wolf/The Parting of the Ways* (2005). It's no less thrilling, either.

FANTASTIC FACTS

■ *The Dogs of Doom* was *Doctor Who's* first werewolf story – long before *The Greatest Show in the Galaxy* (1988) or *Tooth and Claw* (2006). Here the Doctor himself becomes a bad wolf, so to speak – he takes three months out in the TARDIS lab to cure his affliction, returning ten minutes after he'd left...

Read it in: *Doctor Who: The Iron Legion*



#4 "SO THE DOCTOR SITS AND WAITS..."

From *End of the Line* Episode 2 (DWM 55, 1981)
Script Steve Parkhouse
Art Dave Gibbons

Having reactivated an ancient train to carry the Guardian Angels out of their cannibal-infested subway hell, the Doctor takes a TARDIS trip to rendezvous with his friends.

■ Like *Paradise Towers* (1987), *End of the Line* is set amid an entirely closed environment – a JG Ballard-ish dystopia populated by cannibals and vigilantes. Unlike *Paradise Towers*, it doesn't sanitise its depiction of either. It is, quite simply, the nastiest *Doctor Who* story ever told. Not 'nasty' just because it shows, for example, the cannibals' chainsaw-limbed leader being electrocuted, then eaten by his own men – "Mmm... smells good... don't you just love a roast?" – but 'nasty' because, in the end, the Doctor's efforts to help his allies escape into the fabled countryside beyond the city limits prove entirely futile. Landing his TARDIS not in some rural idyll, but a radioactive wasteland, the Doctor sits and waits... and waits... and waits, before realising

that his friends' train will never arrive: "And looking at this poisonous desert... perhaps it's just as well." On TV, 1980s *Doctor Who* had a few downbeat endings, and a few of its nastier moments caused some controversy – in *Vengeance on Varos*, for example, or *The Two Doctors* (both 1985). But there's nothing bleaker or more horrid than the end of *End of the Line*.

Read it in: *Doctor Who: Dragon's Claw*



#5 "THE COSMIC ENGINEER HIMSELF..."

From *The Tides of Time* Episode 2 (DWM 62, 1982)
Script Steve Parkhouse
Art Dave Gibbons

Time itself breaks down when the demon Melanicus seizes control of the mighty Event Synthesiser. Inside the Matrix Data Bank, Rassilon decrees: "This cannot be allowed!"



FANTASTIC FACTS

■ First mentioned in *The Deadly Assassin* (1976), Rassilon is a key figure in both the history of the Time Lords, and the mythology of *Doctor Who*. But before his panto incarnation in *The Five Doctors* (1983), and his resurrection in *The End of Time* (2009-10) and *Hell Bent* (2015), came *The Tides of Time* – a vastly upscaled cosmic epic that incorporated the Doctor's first recorded encounter with the great 'cosmic engineer', among its many treats. The mighty city of Gallifrey ("Like a castle of the mind!") marvels displaced knight Sir Justin is seen to be located inside a vast dome, and the Matrix in which Rassilon resided is shown to be an icy vista studded with clockwork cogs – not unlike those of the Twelfth Doctor's TV titles, come to think of it...!

■ Rassilon's *Tides of Time* appearance was consistent with his depiction in the earlier back-up strip *Star Death* (DWM 47, 1980). Here, time-travelling saboteur Fenris sought to change the future by returning to the day that Gallifreyans first harnessed the powers of the black hole Qqaba, becoming Lords of Time; Rassilon was seen to despatch Fenris with 'lightning' from his fingertips, very like he'll use in *The End of Time*. Even more remarkably, though: in *Star Death*'s sequel, *4-D War* (DWM 51, 1981), the Time Lords learned that Fenris' sabotage was part of "a *Timewar* [sic] ... a war which on *our* timeline hasn't even started yet!"

Read it in: *Doctor Who: The Tides of Time*

#6 "THE UNIVERSE ENDS HERE!"



From *Voyager* Episode 1 (DWM 90, 1984)
Script Steve Parkhouse
Art John Ridgway

Haunted by the ghost-like, god-like Voyager, the Sixth Doctor dreams that he's tied to the wheel of a three-masted ship, headed over the watery edge of the universe itself.

■ Dream sequences are undramatic rubbish – we all know that, right? *Voyager*'s opening is the exception to prove the rule – a terrifying cosmic vision immune to the Doctor's reason: "Logic tells you the world is round," the sinister ship's captain tells him, "But logic is a new toy."

When the Doctor wakes, he's arrived in Antarctica – where the ship of his dream is frozen into the ice. So begins his logic-defying pursuit of Astrolabus, the thief who long ago stole the Book of Old Time from Gallifrey... and now *Voyager*'s mysterious star charts, too. Mere précis can't do justice to *Voyager*, though – a fantastical trip quite unlike any other *Doctor Who* adventure before or since, sumptuously depicted by artist John Ridgway. Like the Doctor in his dream, all we can do is submit to the vision, and allow ourselves to be carried away.

Read it in: *Doctor Who: Voyager*

#7 "FROBISHER EATS A WORM."

From *Once Upon a Time Lord* Episode 1 (DWM 98, 1985)
Script Steve Parkhouse
Art John Ridgway

In search of his kidnapped companion Frobisher, the Doctor pilots his TARDIS inside the villain Astrolabus' Cabinet of Curiosities – and arrives in a fantastical world.



■ If there's anything less dramatic than dream sequences, it's surrealism – we all know that, too. But in the concluding part of the *Voyager* trilogy, Steve Parkhouse and John Ridgway again craft something exceptional. Here, the Doctor and his wise-cracking, shape-changing Whifferdill companion Frobisher, usually seen in the form of a penguin, cross over from the pages of DWM itself – which briefly transforms into another publication entirely: an old *Rupert Annual*, probably, with Ridgway invoking the work of the great Alfred Bestall. (By way of contrast: a year later, in the Sixth Doctor's final TV adventure, *The Trial of a Time Lord*, his trip inside the Matrix to locate the villainous Valeyard in his Fantasy Factory would cause him

to fall prey only to disembodied hands tugging him under sand: yawn...!) It all gets weirder still in the concluding instalment, when the increasingly desperate Astrolabus tries and fails to escape the borders of *Doctor Who Magazine* itself.

Read it in: *Doctor Who: Voyager*

#8 "WANT TO WATCH THE COMPANY YOU KEEP!"

From *Nemesis of the Daleks* Episode 1 (DWM 152, 1989)
Script Richard Alan/Steve Alan
Art Lee Sullivan

On the planet 'Hell', the Seventh Doctor is saved from extermination... by his greatest enemies' other greatest enemy: Abslom Daak, Dalek Killer!

■ With the back-up strips' ongoing saga of chainsword-wielding Abslom Daak, determined to revenge the extermination of his only love by killing "every damned, stinking Dalek in the galaxy!", having faded away inconclusively after the second *Star Tigers* serial (DWM 44-46, 1980), *Nemesis of the Daleks* represented a promise to the readership finally fulfilled. Daak goes out in a blaze of glory (albeit temporarily) three issues later – but the real hero of the piece is neither Daak nor the Doctor, but artist Lee Sullivan, whose panoramic visions of Dalek space tech not only hark back to the heyday of the Dalek strips in *TV Century 21*, but look forward to the vast, computer-generated Dalek fleets at last realised on screen in *Bad Wolf/The Parting of the Ways*.

FANTASTIC FACTS

■ We'll later discover that Abslom Daak didn't actually die destroying the

Daleks' Death Wheel – he's resurrected in *Emperor of the Daleks*! (DWM 197-202, 1993). Davros made his strip debut here, in a story that bridged the gap between his capture by his own creations at the end of *Revelation of the Daleks* (1985) and his return as their Emperor in *Remembrance of the Daleks* (1988). And if you were wondering what had happened to most of his torso in *Remembrance* – that's because his Dalek base had been chainsworded in half by Daak, who left him writhing helplessly on Skaro – not unlike how the Twelfth Doctor will leave a baseless Davros writhing helplessly on Skaro in *The Witch's Familiar* (2015). Daak's mugshot is glimpsed on screen in *Time Heist* (2014), as one of the criminal identities downloaded by Psi.

Read it in: *Doctor Who: Nemesis of the Daleks*



#9 "WHERE DO YOU THINK THE OTHER ONE MIGHT HAVE GONE?"

From *Fellow Travellers* Episode 2 (DWM 165, 1990)
Script Andrew Cartmel
Art Arthur Ranson

The Doctor has brought Ace to a rural house – its occupants are being attacked by a pair of body-hijacking 'Hitchers'. One of the two, hiding inside a cat, has been immolated – but where's the other?

■ With the TV series in limbo, spin-off fiction was *Doctor Who*'s only future; suddenly, the comic strip needed to be seen not as a complementary (or contrasting) add-on to the TV show, but as a *continuation* of it. Hence Ace's belated arrival in the pages of DWM, in the first of several sometimes

controversial stories authored by former TV script editor Andrew Cartmel. The 'Mrs Lacy wakes up' sequence recaptures "exactly" the stylised, almost-but-not-quite-patronising manner of the Seventh Doctor's speeches to his companion. The story's oblique, almost-but-not-quite-irritating narrative style is Season Twenty-Six authentic too, with the Doctor fully aware of exactly what's going on from the outset – but explaining nothing to Ace, nor to us, until he absolutely has to. The scene in which the Doctor has Ace destroy an alien Hitcher by blowing up the petrol tank of the police car it's trapped in could never have been broadcast, though – seriously: the Doctor's companion *sets fire to a police car, on his instructions?*



FANTASTIC FACTS

■ The story ends with a twist: the strange old house in the country belongs to the Doctor! The house on Allen/Alien Road would later feature in the startlingly violent, Cartmel-authored *Ravens* (DWM 188-1990, 1992) – and in several *New Adventures* novels, too.

Read it in: *Doctor Who: The Good Soldier*

#10 "PROFESSOR... WE DID GOOD... DIDN'T WE?"

From *Ground Zero* Episode 4 (DWM 241, 1996)
Script Scott Gray
Art Martin Geraghty (pencils)/Bambos Georgiou (inks)

Inside humanity's collective unconscious, Ace uses Nitro-9 to save the Doctor from the parasitical Lobri – blowing herself up in the process. "We did good," he tells her, as she dies.



■ We should have seen it coming. In the Fifth Doctor's last 'regular' story *The Moderator* (DWM 84, 86-87, 1983-84), his strip companion – US airman Gus – died, gunned down by the assassin of the title. In the Sixth Doctor's last 'regular' story *The World Shapers* (DWM 127-129, 1987), his former companion – now-aged Scots piper Jamie – died, sacrificing himself to destroy the Cybermen's time-sculpting machine. But Ace's expiry, cradled in the Doctor's arms in this, the Seventh Doctor's last 'regular' story, had far more impact than either – not least because it appeared to create a decisive schism between the universe of the DWM strip and that of the *New Adventures* novels. Or did it? Pointedly, we're never told

what happens to Ace's body after the Doctor carries it back to the TARDIS, at the start of the final instalment...

FANTASTIC FACTS

■ The Lobri were clients of the sinister Threshold organisation... meaning that Ace's death is fittingly avenged in *Wormwood* (DWM 266-271, 1998), when the Eighth Doctor furnishes Ace's successor Izzy with a particular baseball bat, which she uses to destroy the shield protecting the Threshold's HQ on Earth's Moon in the twenty-first century – blowing up the Moon, basically. A *Doctor Who* story in which the Moon is destroyed, sometime in the twenty-first century? Fancy.

#11 "YOU LOOK LIKE YOU'VE SEEN A GHOST!"

From *Wormwood* Episode 4 (DWM 269, 1998)
Script Scott Gray **Art** Martin Geraghty (pencils)/Robin Smith (inks)

On the Moon, the new Ninth Doctor has failed to prevent the sinister Threshold from destroying space itself. But then Threshold operative 'Gracie' changes her form...

■ Back in DWM 265, in the final moments of *The Final Chapter*, the Eighth Doctor burned up his body while powering a planet-sized TARDIS in order to save Gallifrey's past – triggering his regeneration (into a form that closely resembled that of later Dalek voice actor Nicholas Briggs, oddly enough). *Timelines* went into meltdown, with reader after reader writing into express 'shock' and 'utter disbelief'. At the time, with no future for Paul McGann's Eighth Doctor on TV – indeed, with no obvious future for *Doctor Who* itself, outside spin-off novels and the DWM strip – it all seemed frighteningly plausible. Four long months later, the sleight-of-hand was at last revealed in a full-page splash: using a 'personal chameleon circuit', the Doctor had in fact swapped places with the mysterious Shayde, in order to tempt the Threshold to make its move against a seemingly vulnerable new Doctor. A



cheap trick, or a magic one? You decide. As it transpired, it wouldn't be the last time someone tried to gull the public with either a cliffhanging regeneration, or over the identity of a Next Doctor...

FANTASTIC FACTS

■ The Eighth Doctor's fake regeneration was made even more plausible by the fact that long-term readers of the strip had seen the new Doctor before: in *Party Animals* (DWM 173, 1991), the Seventh Doctor and Ace had run into this same, unspecified future incarnation at a bar on Maruthea.

Read it in: *Doctor Who: Endgame*

#12 "PEOPLE SHOULDN'T BE FRIGHTENED OF WHO THEY ARE."

From *Oblivion* Episode 6 (DWM 328, 2003)
Script Scott Gray **Art** Martin Geraghty (pencils)/David A Roach (inks)/Adrian Salmon (colours)

On the planet Oblivion, Izzy Sinclair has at last reacquired the body stolen from her by Destrii. So it's time for her to say her goodbyes. First, to Fey Truscott-Sade...

■ Androgynous adventurer Fey had kissed Izzy's hand (and made her blush) at the moment of their first meeting on the beach of a volcanic island in the Indian Ocean, back in *Tooth and Claw* (DWM 257-260, 1997); then disappointed her with just a farewell peck at the end of *Wormwood*, when leaving the TARDIS in her Shayde-bonded form. This third and last kiss was the one that counted, though – coming after Izzy's acknowledgement that when she'd

lost her body to Destrii, she'd learned that "people can't help being who they are." Izzy's sexuality wasn't a secret, exactly: it had been there pretty much in plain sight as far back as *The Fallen* (DWM 273-276, 1998), when she'd recalled Carrie, the schoolfriend whom she'd "never once told how I really felt"; and as for the Sporty Spice poster in her bedroom in *Beautiful Freak* (DWM 304), well...! So this final kiss wasn't meant to cause a scandal; rather, to make us punch the air with relief. Reader Russell T Davies of Manchester emailed the magazine's letters page on publication, calling the kiss "a very marvellous thing, and important (maybe more than you know), and will be remembered for decades to come. You clever, pioneering bastards!" DWM didn't invent 'it', Russell! But thanks...

Read it in: *Doctor Who: Oblivion*



#13 "WE HAVE TO KEEP MOVING ON."

From *Where Nobody Knows Your Name* (DWM 329, 2003)

Script Scott Gray

Art Roger Langridge

Reeling from Izzy's departure, the Doctor ponders his future among the aliens and robots hanging out at Bish's bar. Then a heartbroken droid turns up, her reactor set to overload...

■ "It's a terrible shame when you lose someone special, isn't it?" the Doctor tells poor, betrayed Zalda, more-or-less literally defusing the situation; he's

more-or-less addressing his own situation throughout, though. In 2003, the Doctor's personal, emotional hinterland was a largely uncharted wilderness; all that would soon change, however. Like the man says, we have to keep moving on.

(Also: there's a very lovely surprise on the last page of this charming, redemptive little strip – one worth nominating as an amazing moment in its own right. But let's not spoil it here...)

Read it in: *Doctor Who: The Flood*



#14 "SALVATION WILL BE YOURS."



From *The Flood* Episode 5 (DWM 350, 2004)

Script Scott Gray

Art Martin Geraghty (pencils)/David A Roach (inks)/Adrian Salmon (colours)

The Cybermen have returned, literally raining down fear; a 'neuro-stream' which reduces those showered in it to cowering creatures craving Cyber-conversion.

■ 'Epic' is an overused term, but it absolutely applies to the Eighth Doctor's final strip, detailing the Cybermen's invasion of Earth. Although *The Flood* uses many of the same visual tricks as (say) *Army of Ghosts/Doomsday* (2006) – hordes of Cybermen in global tourist spots, for example – mere CGI couldn't make these redesigned Cybermen come

alive, not on BBC money. Too sleek and spindly to encase any actor's form, they come with a host of new refinements: light refraction shields to make themselves invisible; needles jutting from their fingertips, to personally carry out conversions; anti-gravity gliders, even.

Their scheme is to target the amygdalic and hippocampal regions of the brain, so humankind will beg to become like them. (Weaponising emotions is such a terrifyingly logical idea, only a Cyberman could devise it.) This Doctor's final victory comes when, glowing with godlike power, he channels the space/time vortex through himself, causing the Cybermen to melt away...

Read it in: *Doctor Who: The Flood*

#15 "BUT YOU'RE NOT REALLY MY ARTHUR."

From *The Lodger* (DWM 368, 2006)

Script Gareth Roberts

Art Mike Collins (pencils)/David A Roach (inks)/James Offredi (colours)

With the TARDIS having jumped a time track, taking Rose Tyler with it, the Tenth Doctor spends three nights at Rose's boyfriend Mickey's gaff, awaiting its return.

■ Not the 11th episode of the 2010 series, of course: not the Eleventh Doctor, James Corden, mysterious-stain-on-ceiling-and time-machine-upstairs; not that *The Lodger*. This is the *Lodger* that begins with Mickey accidentally using the Doctor's sonic screwdriver to extract every last one of his own teeth (rather than the Doctor accidentally using Craig's electric toothbrush as a means

of defence), and continues with the Doctor accidentally causing Mickey's TV to receive *EastEnders* ten years ahead of schedule (so we look forward to Pauline Fowler's return from the dead later on this year, in time to encounter Arthur's green-skinned clone). The two *Lodgers* may share the same football sequence, and a resolution concerning the repair of two humans' relationship – but alas, only one of them contains an eyebrow-raising joke about Jackie Tyler and a bar of Viennetta.

FANTASTIC FACTS

■ *The Lodger* isn't the only one of Gareth Roberts' DWM strips to contain scenes later reworked into TV adventures. Originally, the Ninth Doctor defended the Globe Theatre from aliens, while Rose fended off randy Will Shakespeare, in *A*

Groatworth of Wit (DWM 363-364, 2005); but before that, even, the same Doctor had used unlikely larder staples to 'detox' himself in *The Love Invasion* (DWM 355-357, 2005) – much as the Tenth Doctor would in *The Unicorn and the Wasp* (2008)!

Read it in: *Doctor Who: The Betrothal of Sontar*



#16 "I'VE HAD THE TIME OF MY LIFE..."



From *The Time of My Life* (DWM 399, 2008)

Script Jonathan Morris

Art Rob Davis (pencils + inks)/Geraint Ford (colours)

Alone in the TARDIS, the Tenth Doctor finds that Donna left him a message, recorded before he wiped every trace of their adventures from her mind.

■ Surely she deserved a longer run in the strip than Olla the Heat Vampire?! With just return-of-the-Sycorax story *The Widow's Curse* (DWM 395-398, 2008), then this single standalone to her name, Donna Noble was robbed – on the face of it, at least. *The Time of My Life* is more than one adventure, though – it's eight in one. *The Courtship of the Zyglots*, the dogs from space in hunting tweeds, *The Ticking of the Clock*, the adventure in the Cavern

Club ("Paul! Paul! I love you! And don't marry Heather!"), *Doctor Who and the Laser Cossacks*... Taken together, they might easily have added up to another year or so's worth of one-, two- or more-parters. All of which only emphasises our sense of loss when we turn to its cruelly inevitable final page, an essential epilogue to *Journey's End* (2008) in which a holographic Donna tells the Doctor – well, the line above. Only don't you just bet she sang it to the tune of Bill Medley and Jennifer Warnes, from *Dirty Dancing*...?

Read it in: *Doctor Who: The Widow's Curse*

#17 "KLAKLAKLAKLAKLAKLAKLAK!"

From *Onomatopoeia*
(DWM 413, 2009)
Script Dan McDaid
Art Mike Collins (pencils)/David A Roach (inks)/James Offredi (colours)

Finding themselves rendered mute on an alien world, the Doctor and Majenta



Pryce are saved from a malevolent sound effect when armoured rats fly to their rescue... with rattles!

■ One particular sound effect has been an essential part of the DWM strip experience ever since *The Collector* (DWM 46, 1980), when – with perfect precision – Steve Moore and Dave Gibbons first gave the noise that the TARDIS makes on landing as VWORP VWORP. There's a VWORP VWORP in the first panel of *Onomatopoeia*, of course, plus a few VREEEEEEs of the sonic screwdriver, before the Doctor encounters probably the strangest monster he's ever faced in the pages of the *Magazine* – stranger, even, than the spacesuited cows in *The Lunar Strangers* (DWM 215-217, 1994).

The monster in question? A flying SHRRREEEEEEK – tail on the S, teeth on the K – which turns out, in the end, to be a sonic defence emitted by the Groundskeeper of a memorial planet. But the eight speechless pages it takes to reach that (prosaic) prose reveal are as thrilling and mind-expanding and downright odd as any *Doctor Who* adventure can ever hope to be.

Read it in: *Doctor Who: The Crimson Hand*

#18 "I'M SORRY, DOCTOR... BUT YOU'RE WRONG."

From *The Crimson Hand* Episode 3
(DWM 418, 2010)
Script Dan McDaid
Art Martin Geraghty (pencils)/David A Roach (inks)/James Offredi (colours)

Criminal gang the Crimson Hand have at last caught up with their former leader, Lady Scaph – aka 'Majenta Pryce'. The Doctor tells her she's "a good person, deep inside." She disagrees – and destroys him.



■ The moment had been coming ever since the Doctor first encountered Majenta Pryce at the *Hotel Historia* (DWM 394, 2008), and caused her to be led away by 'cosmic bailiffs'. "I like you, Doctor. I like you very much," she'd promised him. "But be assured, I will see that smile wiped off your face." With Majenta's criminal past erased from her mind in *Thinktwice* (DWM 400-402, 2008), she was free to travel alongside the man who maybe "ruined her life". Why name a green-skinned alien 'Majenta', though?

All is revealed in *The Crimson Hand*, the conclusion of a saga in which the Doctor's belief in the possibility of redemption is tested – here, shockingly, to the point of his own apparent destruction. Is it ever too late to change? An answer is given in the final instalment of this, the Tenth Doctor's final strip adventure, in which he faces a fitting final challenge – the chance to alter the things he regrets most: his separation from Rose; the destruction of Gallifrey; wiping Donna's memories, too.

Read it in: *Doctor Who: The Crimson Hand*

#19 "WE ARE THE TRIBE OF GUM!"

From *Hunters of the Burning Stone* Episode 3 (DWM 458, 2013)
Script Scott Gray
Art Martin Geraghty (pencils)/David A Roach (inks)/James Offredi (colours)

The flame-headed servants of the mysterious Prometheans reveal their true identities to the Eleventh Doctor and his kidnapped former companion Ian Chesterton.

■ The first episode of DWM's own 50th anniversary saga ended with a jaw-dropping page turn of its own – Ian Chesterton and Barbara Wright, kidnapped from 1965 and held captive inside a cube of 'psychic metal'. The third episode ending topped even that, with the Tribe of Gum's entirely unexpected, but entirely logical reappearance – a turn of events that transforms what might have been a mere nostalgic jolly on the occasion of the series' anniversary into something far more fascinating: a meditation on the origins of the Doctor's dependency on humankind. Because just as the

Prometheans have elevated the Tribe, so humankind has evolved the Doctor, too. Now, at last, he admits that he "learned everything" from Ian and Barbara: "After you left, I began to take other humans with me... I had seen how extraordinary you could be. Your lives were so fragile, so intense. I wanted to feel that passion for myself, but I never really could. So I decided to follow your example..."

FANTASTIC FACTS

■ If there's any more visually striking way to link *Doctor Who*'s past to its present than by having 1965-era Ian and Barbara walking around inside the Eleventh's second TARDIS control room, as happens in Part Two, it's by having the Eleventh walking around inside the original TARDIS control room, as happens in Part Five. It's no less amazing when the Twelfth and Clara escape Gallifrey in a vintage, all-white TARDIS in *Hell Bent* (2015), either...

Read it in: *Doctor Who: Hunters of the Burning Stone*



#20 "BORN TO DIE SO YOU MIGHT LIVE!"



From *Blood and Ice* Episode 2
(DWM 486, 2015)
Script Jacqueline Rayner
Art Martin Geraghty (pencils)/David A Roach (inks)/James Offredi (colours)

In Antarctica, Oswin 'Winnie' Clarence eavesdrops on a conversation between her identical double, Clara, and the Twelfth Doctor...

■ On TV, the 'Impossible Girl' arc that introduced Clara Oswald as a companion was finally resolved in *The Name of the Doctor* (2013): the doomed Clara variants he'd met in *Asylum of the Daleks* and *The Snowmen* (both 2012) were merely splinters of the real Clara, sent through time to save the Doctor from the Great Intelligence's efforts to rewrite his past. But what if that part of Clara's story didn't end there? "Oh my God," say Clara and Winnie, simultaneously, at the moment of their first meeting – because

Blood and Ice is an 'Oh my God' kind of story: *Oh my God, I can't believe they didn't do this on TV!* No question, we should have seen Winnie learning that she dreams of having had "a thousand lives in a thousand places" because she's a "non-person" – a splinter of Clara, born to die; no question, we should have seen her reach the conclusion that if she's "supposed to die to save the Doctor", then why not "just let the Doctor die"? No question, too, that the story's eventual resolution should be regarded not just as an essential moment in the ongoing story of the DWM strip, but as an essential moment in twenty-first century *Doctor Who*, full stop; quite literally, life-affirming. Because if there's one thing we've learned while revisiting 500 issues' worth of DWM comic strips, it's that they've all ended with a two-word lie. It'll never really be... THE END.

Read it in: *Doctor Who: The Eye of Torment*

BUILDING A LEGACY

Smash hit smartphone game *Doctor Who Legacy* is adding three comic strip characters to mark 500 issues of **DWM**. We speak to its creators...

FEATURE BY **CHRIS DRING**



Susan and Lee Cummings.

updated with new villains, characters and stories from that very episode. "We have to turn things around very fast," says technical director and producer Jack Yee. "It takes us about two or three days to come up with content that coincides with the episode. The BBC usually gives us some hints...

Back in November 2013, the creators of popular smartphone game *Doctor Who Legacy* had made a tiny mistake.

The app had only just launched, and fans had discovered the name 'Frobisher' hidden within the game's character biographies.

"Frobisher was the first person not part of the *Doctor Who* TV show to be mentioned in the game,

but it was an accident," recalls executive producer Susan Cummings.

Rather than a nod to the shape-shifting penguin from *DWM*'s famous comic strips, 'Frobisher' was actually a reference to the character played by Peter Capaldi in 2009's *Torchwood: Children of Earth*.

"It was supposed to be John Frobisher," reveals Lee Cummings, Susan's husband and creative director on *Legacy*. "But we didn't put down his full name."

Susan continues: "We didn't catch that, but *Doctor Who* fans – being the observant people that they are – did. They were all going: 'The penguin must be coming!' They were very excited."

"And now," says Lee, "over two years later, Frobisher is *really* coming."

Indeed, to celebrate the 500th edition of *DWM*, three characters are being introduced to *Doctor Who Legacy* who originally heralded from the pages of this very publication: the aforementioned Frobisher, the Dalek killer Abslom Daak and the artificial being known as Shayde.

For the uninitiated, *Doctor Who Legacy* is a smartphone game that has been downloaded by over two million people. It's a 2D puzzle title where players must build a team of *Doctor Who* characters and then match gems together to defeat bad guys.

It's free to download, with certain extra characters and storylines available to buy.

The game has its own story (which is still ongoing today and spans more than 300 levels) but it also ties in directly with the TV show. The day after each episode aired during the first two Peter Capaldi series, *Legacy* was

but we don't know most of it.

"We are actually very small, but we are used to these requests where we have to come up with things quickly or make last minute changes. Sometimes the episode appears, we watch it and we realise that we have to quickly go in and make changes to characters, backgrounds... stuff like that."

"It is quite stressful but it's also really satisfying and exciting. There are not many studios that can do this kind of stuff and we're really proud of that. There is quite an adrenaline rush to press the button, push that content live and then watch our servers light up as lots of people download it."

Doctor Who Legacy began primarily with modern *Who* characters but quickly introduced classic monsters, companions and Doctors.

The aim was to make the game universally appealing to all *Doctor Who* fans.

With the series taking a break in 2016, fans can expect more from older eras to be introduced to *Legacy*. And far from being worried about the absence of the show this year, Lee and Susan feel they can help fans with the wait.

"The BBC is in a position where there is some downtime between series, but they have this huge ecosystem of licensors, like us, like Titan Comics, like Big Finish, that can run with things in that gap," says Lee. "This year we have a bit of runway

STATE OF THE ART

Pest Jiang has become a minor celebrity amongst *Doctor Who Legacy* fans.

Bar a few notable exceptions, he draws every character in the game, and uses an art style that the development team describe as 'anime-ish'.

"When the game first went online, the developer had wanted to avoid letting the characters be too realistic, maybe even with some anime-styled influences," say Jiang.

"This meant I had to draw the many characters using simple and clear-cut lines, which was a big challenge for me, especially since the series has fans all over the world. There was a heavy sense of responsibility that came with it."

He continues: "The visual style was a big change from the previous games I had worked on. I have always loved Japanese anime, and to be able to infuse anime elements with *Doctor Who* characters was something I really enjoyed."

"I had worried if people overseas would accept such a style, but the response and support I have received is overwhelming."

Depending on the reference material available, it takes Jiang between 10 to 16 hours to create his characters. In re-drawing Frobisher, Abslom Daak and Shayde, he was handed a series of art cells that depicted the characters in their various guises down the years.

"They are characters with a lot of personality," says Jiang. "While I wasn't familiar with them beforehand, I referenced the comics and then interpreted them using our visual style, adding details on to their paraphernalia and accessories. I hope the fans will like them."



Pest Jiang.





"If you want to take Shayde and team up with the Fourth Doctor and fight Daleks... you can!"

LEE CUMMINGS

where we can do what we want for a few months and not have to be pulled into doing the next season."

Susan adds: "We quite fairly get people say to us: 'You're making a big deal about these new characters, but what about all the classic ones?' We are only just getting to Peri, we've only just added Harry Sullivan, and people want to see more. We have had the rights to the Doctor's granddaughter Susan for ages, but we just haven't had time to draw her. Now without a series to worry about, we can do more of that."

Over the past 18 months, *Doctor Who Legacy* has also delved into the 'expanded universe' and introduced characters such as Charley Pollard from multiple Big Finish productions, Gabby Gonzalez from Titan Comics, and Cinder from the War Doctor novel *Engines of War*.

"From the beginning, we decided we couldn't make a single Doctor story, because that would alienate huge chunks of the player base," says Lee. "We decided we needed to put everything in there from canon, and then we said: 'Why stop there?'"

Susan interjects: "I like to think that we have become a hub for all things *Doctor Who*."



"That's what it feels like," continues Lee. "All the little bits of the *Who* universe are being pulled together in one place. If you want to take Shayde and team up with the Fourth Doctor and fight Daleks, you can."

Which brings us nicely back to Frobisher, Abslom Daak and Shayde, which are free for readers of *DWM* with the code printed on this page. Players can add them to their team, and there may even be a small story attached to them in time.

"We will likely extend the core storyline to wrap these characters into it," says Lee. "We'll write a little side story, where you find these characters in a pocket universe somewhere."

They're even hoping to add more *DWM* characters.

"We have assets for Maxwell Edison and Josiah Dogbolter, so those two will probably end up coming," says Susan.

"We totally see us adding more backgrounds and things like that. We are planning to do some more stuff with Titan Comics and Big Finish, too."

Indeed, there's no shortage of plans for *Doctor Who Legacy*. If it's remotely associated with the Time Lord, Susan and Lee want it in their game.

SOUNDS LIKE...

There are a number of experienced and talented individuals associated with *Doctor Who Legacy*.

Susan and Lee Cummings have both worked on the world-conquering *Grand Theft Auto* series of games, for instance, while novelist George Mann [who wrote the War Doctor novel *Engines of War*] has helped with some scripts.

And one name that will be recognisable to fans of retro games is Chris Huelsbeck.

The German musician composed the soundtracks for 80s classics such as *The Great Giana Sisters* and *Turrican*. He has even worked on a number of *Star Wars* games.

Huelsbeck has since produced three pieces for *Doctor Who Legacy*, but he couldn't simply replicate the music from the TV show.

"In a puzzle game, you don't want to listen to high energy action music on a loop for hours on end," explains Huelsbeck.

"You need something more subdued. So once I'd finished, I let the pieces run in the background over and over to see if they annoyed me."

Of course, the soundtrack is still distinctly *Doctor Who*.

"I went out and bought all the TV soundtracks online. I listened to them for two days straight, just to get familiar with what's been done before. And I've always been a fan of that title music, I'm fascinated with how that was made."

"I tried to make it sound orchestral, but I needed to ensure more electronic elements are in there as well, because that's where *Doctor Who* started."

He concludes: "This was one of those projects that was a total joy. I was so happy to work on this franchise. It's another great sci-fi thing that I can add to my resume, and I hope to continue to contribute to it."



Chris Huelsbeck.

"I would like to do some more *Sarah Jane Adventures*," says Lee.

"And a proper *Torchwood* episode," adds Susan. "Especially with this year being the tenth anniversary. We have some ideas percolating around *Torchwood*."

Lee continues: "And now *Class* is coming. We don't know much, but I'm hoping that the BBC will ask us to help out with *Class*."

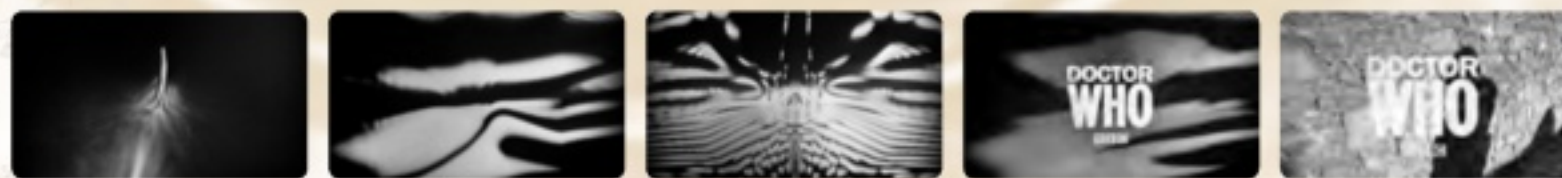
It's clear during our interview that Lee and Susan are huge *Doctor Who* fanatics. They pore over the scripts when dreaming up 'special moves' for some of the characters, they hunt out cast members to get them involved, and they even hold a weekly show on Twitch where they talk with their fans.

And even after two and a half years, they see no end to *Legacy*.

"We have firm plans until the end of the year with huge expansion," concludes Lee. "When you live in a world where a new game comes out every nine minutes, it's really hard to build anything and not be washed away in that tide of content. But the community we have is tremendous, we have people that have been playing since day one, who passionately love the game. That allows us to keep growing it in really cool ways."

"We've worked on some big games down the years, but I don't think we've ever had this much fun." **DWM**

You can unlock the characters of Frobisher, Abslom Daak and Shayde by entering this download code: 5872-4692-5276-7993



THE **FACT** OF FICTION

Scratching beneath the surface of *Doctor Who*'s most fascinating tales...

The Day of the Doctor

Expectation and excitement ran high in the build-up to *Doctor Who*'s 50th anniversary – and it didn't disappoint! This was the Doctor's greatest day...

FEATURE BY **JONATHAN MORRIS**

Is *The Day of the Doctor* the best story of all time? According to DWM readers in 2014, yes; but of course, you may not agree. One thing is beyond question, though. This story was the biggest challenge ever faced by Steven Moffat, writing the most important episode

since the series' return. It had to celebrate 50 years; it had to encapsulate the series in a single episode. It had to include as many past Doctors as possible despite at least three of them being contractually unavailable. The weight

of expectation was massive. As far as the BBC was concerned it was the biggest television event since the Olympics; as far as *Doctor Who* fandom was concerned it was far more important than mere sport. Steven had so much to live up to...

... and he did it. He delivered a story that did everything asked of it and so much more. He didn't just tell another *Doctor Who* story; by basing the whole premise around the idea of the sacrifice of billions of innocent lives, he told possibly the most dramatic *Doctor Who* story of all. It's not just the best *Doctor Who* story. It's *Doctor Who*'s biggest success story.



The Day of the Doctor
FIRST BROADCAST: 23 NOVEMBER 2013

■ The episode opens with an abridged version of the original black-and-white title sequence used from *100,000 BC* (1963) to *The Moonbase* (1967), along with the original arrangement of the theme tune.

A policeman walks past a sign for IM Foreman Scrap Merchant and past Coal Hill School.

■ An obvious homage to the opening of the very first episode, *An Unearthly Child* (1963), which begins with a policeman checking the gates of the same scrap merchants. The Doctor returned to Totter's Lane in *Attack of the Cybermen* (1985) and *Remembrance of the Daleks* (1988); the junkyard's signage and the spelling of its proprietor's name were inconsistent on these occasions; by contrast, the sign in *The Day of the Doctor* is practically identical to the gate from *An Unearthly Child*.

■ Coal Hill School also featured in *An Unearthly Child* and *Remembrance of the Daleks*. It would go on to become a feature of the 2014 series and the setting of the 2016 spin-off series *Class*.

■ The school's sign identifies the Chairman of the Governors as I Chesterton – presumably the same Ian Chesterton who taught there in the 1960s – and the Headmaster as W Coburn – the W being a reference to Waris Hussein, the director of the first serial, and Coburn being a reference to Anthony Coburn, its writer. The school's coat of arms of two dragons segreant with a St George's Cross shield was established in *Remembrance of the Daleks*.

■ The sign also gives the location of the school as Shoreditch; its location was specified in *Remembrance of the Daleks*. Of course, it may not be occupying the same premises as the school in



Hold on tight! The opening stunt over Trafalgar Square is recorded.

An Unearthly Child and *Remembrance of the Daleks*; in those stories the school is a drive away from Totter's Lane and the building looks considerably different (as it was shot at a different location).

In *Remembrance of the Daleks* its signage names it 'Coal Hill Road School'; as it's now just 'Coal Hill School', maybe it's no longer on Coal Hill Road?

■ The shooting script (dated 27 March 2013, with the working title *50th Anniversary Special*) doesn't mention the policeman or the junkyard sign; these and other references were added during the course of production.

Inside, Clara (Jenna Coleman) has just finished teaching a class when Tom (Tristan Beint) interrupts with a message "from your Doctor".

■ Tom is named as a tribute to current DWM editor Tom Spilsbury.

■ Clara quotes from book 10 of *Meditations* by second-century Roman Emperor Marcus Aurelius; note that as well as setting up the theme of the episode, it introduces the phrase 'no more' and alludes to previous references to the Doctor being 'a good man' (such as in *A Good Man Goes to War* (2011)). Clara's reading of the quote was added during ADR (Additional Dialogue Recording).

Clara heads off on her motorbike.

■ The school clock gives the time as 5.16pm, the time that *An Unearthly Child* was scheduled for broadcast on 23 November 1963. The shooting script specifies that the motorbike is the Doctor's anti-grav motorcycle from *The Bells of Saint John* (2013).



"I started a very long time ago. You might say I've been doing this all my lives..."

■ The date of the story isn't specified on screen, but it occurs over a year after 2011 (*The Impossible Astronaut* (2011) begins in April 2011 and *The Power of Three* (2012) lasts a year) and before *In the Forest of the Night* (which is implied to take place in 2016).

She finds the TARDIS in a windswept valley and rides through the doors into the console room.

■ ... put on your 3D glasses now! A feat previously performed by a police motorcyclist in the 1996 TV Movie, the spectacular shot is not actually specified in the shooting script, which simply has the scene being shot from the side as 'the motorbike disappears into the police box with comical speed' followed by the screech of tyres.

The Doctor (Matt Smith) is reading a book called *Advanced Quantum Mechanics*. Clara clicks her fingers to close the TARDIS doors.

■ A neat trick when you're wearing motorcycle gloves. The doors became fingerclick-responsive in *Forest of the Dead* (2008).

■ The Doctor is wearing Amy Pond's spectacles, acquired in *The Angels Take Manhattan* (2012). The book the Doctor reading is a mock-up designed to resemble an entry in the *Teach Yourself Series* published by the English Universities Press from 1938-73; note the police box on the cover!

Suddenly, the TARDIS takes off – being lifted by a helicopter! The helicopter ►

ESSENTIAL INFO

■ Following a great deal of speculation, BBC Controller of Drama Ben Stephenson officially announced that there would be a 50th Anniversary Special in November 2012. Head writer Steven Moffat decided to tell a story exploring the day the Doctor destroyed Gallifrey in the Time War, a fundamental part of the show's mythology since its return.

■ Steven began work on the script in January 2013. There are three partial drafts of the script with the working title *The Time War* that feature the Ninth Doctor, but when Christopher Eccleston declined to appear, Steven was inspired to create a new,

previously unmentioned incarnation of the Doctor who had fought in the Time War. By then, the project had become even more ambitious, with the decision to shoot it in 3D and screen it at the same time as its BBC broadcast in UK cinemas.

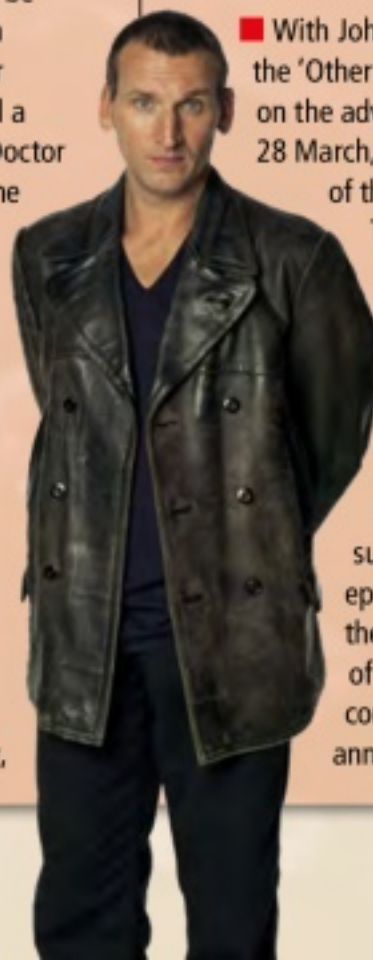
■ With John Hurt cast as the 'Other Doctor', recording on the adventure began on 28 March, with the shooting of the sequence in Trafalgar Square generating a large amount of publicity. This was as nothing, however, compared to the publicity surrounding the episode's broadcast as the climax of a week of programming in conjunction with an anniversary celebration



One Direction join the party.

at ExCeL London. There was a special multi-Doctor trailer, the *Radio Times* and *TV Times* were issued in multiple *Doctor Who* covers, and the episode was granted its own show on BBC Three, featuring One Direction: *Doctor Who Live: The Afterparty*.

■ In the UK, it was watched by over 10 million viewers on the day itself (increasing to 12.8 million viewers in the consolidated figures) and, with a simultaneous broadcast in 94 countries, it is almost certainly the most-watched *Doctor Who* story of all time. It won the *Radio Times* Audience Award at the 2014 BAFTAs and was voted the best story ever in *DWM's* *First 50 Years* poll of 2014.



THE **FACT** OF FICTION

◀ pilot informs 'Greyhound' that 'Blue Eagle' is airborne.

■ The helicopter uses the call-sign 'Windmill', a prefix used for UNIT helicopters in *Doctor Who and the Silurians* (1970) and *The Mind of Evil* (1971), while 'Greyhound Leader' was used by Brigadier Lethbridge-Stewart in *Robot* (1974-75) and *Terror of the Zygons* (1975).

At the Tower of London, Kate Stewart (Jemma Redgrave) is informed by her assistant Osgood (Ingrid Oliver) that the Doctor is calling her on her personal phone.

■ The Tower of London was established as a secret UNIT base in *The Christmas Invasion* (2005).

■ The shooting script specifies that the caption should be 'UNIT HEADQUARTERS'; in the finished episode it's 'U.N.I.T THE TOWER OF LONDON', maintaining the convention established in *The Invasion* (1968) that 'UNIT' is missing its fourth full point.

■ Kate Stewart had previously been introduced in *The Power of Three* as the daughter of Brigadier Lethbridge-Stewart. Osgood may or may not be related to the accident-prone Sergeant Osgood of *The Dæmons* (1971); she is described as 'a madly enthused but brilliant woman in a big scarf [...]' (Suspiciously, the scarf is a bit Tom Baker).

■ Stewart mentions Malcolm, presumably Doctor Malcolm Taylor who worked as a scientific advisor to UNIT in *Planet of the Dead* (2009).

■ There is a popular superstition that if the Tower of London ravens fly away then the British crown will fall, which is unlikely to happen if they are battery-operated robots – or, as Kate refers to them in *The Power of Three*, "ravens of death".

The Doctor's calling from the phone in the TARDIS exterior door. He slips and hangs onto the bottom of the TARDIS as it descends into Trafalgar Square.

■ Although previous stories have established that the TARDIS has an interior phone, it is disconnected at this point; the Doctor later tells

'Handles' to remind him to patch the telephone back through the console unit in *The Time of the Doctor* (2013).

The Doctor is greeted by Kate and Osgood. Kate tells him she is acting on sealed orders from Queen Elizabeth I and her credentials are inside the National Gallery. Their cover story is that this is a Derren Brown stunt.

■ Derren Brown (1971-) is a British illusionist and 'mentalist' known for, among other things, performing 'mind control' stunts on an unsuspecting public.

■ In the shooting script, Kate throws Osgood a look and asks, "Did you *really* have to wear that scarf?"

They enter the National Gallery, the Doctor explaining to Clara that he works for UNIT. Kate unveils Elizabeth's credentials, a dimensionally transcendental Time Lord painting called *No More or Gallifrey Falls* depicting the fall of Arcadia, Gallifrey's second city.

■ The Doctor became an employee of UNIT in *Spearhead from Space* (1970); he explains that the acronym stands for 'Unified Nations Intelligence Service', established in *The Sontaran Stratagem* (2008).

■ The shooting script describes *Gallifrey Falls* as 'an old-fashioned old painting, depicting a ruined sci-fi city under a burning sky. There are spires and minarets, all in gleaming metal, with space ships blasting through the sky. This is clearly war though – shattered buildings belching smoke, laser beams slicing the sky. The style of the painting is resolutely old-fashioned – as if Constable had painted *Star Wars*.'

■ The shooting script doesn't include the flashbacks in this and other scenes, which are directorial flourishes courtesy of Nick Hurran, along with the shot of the Doctor alone and his eyes morphing into the War Doctor's.

■ The Doctor mentioned being at the Fall of Arcadia in *Doomsday* (2006) (although he did not specify it was located on Gallifrey). Amy mentions



Clara arrives in the TARDIS in style.

'Gallifrey Falls is "an old-fashioned old painting, depicting a ruined sci-fi city under a burning sky."'

visiting an Arcadia in *Vincent and the Doctor* (2010), but it's safe to assume it wasn't the same one!

■ How did the painting end up in Queen Elizabeth's possession? The simplest explanation is that it was acquired by the Zygons when they acquired the other examples of "Time Lord art" and it was left in the Tower; maybe the paintings were sent away from Gallifrey in a last-minute artwork evacuation? All we know for certain is that the Tenth and Eleventh Doctors have no idea how it got to Earth and that the Curator claims to have "acquired it in remarkable circumstances..."

THE LAST DAY

The Last Day is the second of two mini-episodes released in the run-up to the broadcast of *The Day of the Doctor*. Scripted by Steven Moffat and directed by Jamie Stone, it depicts the Fall of Arcadia on Gallifrey through the eyes of a Time Lord soldier. Recorded on 9 May 2015, it was made available as a free download on iTunes on 20 November, before being made available on iPlayer and YouTube the following day. It is included in all DVD and Blu-ray editions of *The Day of the Doctor*.

A Soldier (Alan Gill) is revived in the Arcadia training room. A fellow Time Lord soldier (Chris Finch) informs him that his headcam is now downloading directly into his memory – and he sees a vision of the soldier screaming in terror!

■ The shooting script for the 'minisode', dated 25 April 2013, has the working title *WW Prequel*, and it specifies that everything we see is the POV of a Time Lord soldier and that he is being addressed by the Time Lord soldier from *The Day of the Doctor*. The script describes the vision as: 'Still the Time Lord soldier, but there's smoke all around and his face is bleeding, his uniform torn and charred (as we'll see him in the Special) and he's screaming.' The episode uses jumps in the picture and bursts of static to conceal cuts made during editing. As scripted, after "It'll feel better any second" the Time Lord soldier says, "You'll get used it", and after, "Just side effects, hallucinations," he says, "Nod if you understand



that they are not, repeat not, hallucinations." 'We' nod, and he continues, "Shake your head when I ask you this question. Are they hallucinations?" at which point 'we' shake our head before he says, "Good boy."

The Time Lord soldier tells the new guy to look in a mirror; he sees a grinning skull! The soldier says it's a hallucination, not a premonition.

■ Time Lords do not usually have the ability of precognition, although *The Deadly Assassin* (1976) has the Doctor experience a forecast generated by the Matrix, and *Image of the Fendahl*

(1977), *The Unquiet Dead* (2005) and *The Fires of Pompeii* (2008) attribute the ability to the proximity of a time rift. The Doctor also has a precognitive dream in *The Time Monster* (1972) and seems able to see into people's futures in the 1996 TV Movie.

They ascend in a lift. The Time Lord soldier explains that if he dies, his memories will be uploaded to his family drives. Anything unsuitable for children will be tinted red.

■ In the script, the soldiers are climbing a set of stairs, and the Time Lord soldier also explains that 'all moments of an intimate nature will be flagged with a triangle' – a reference to Channel 4's short-lived policy introduced in 1986 of showing a red triangle before films with adult content.

The new guy is introduced to an Older Soldier (Barry Aird)

on the roof. He explains that above them are four hundred sky trenches, making Arcadia the safest place on Gallifrey. Both soldiers take positions at eyepiece units. The new guy zooms in on a speck that turns out to be a Dalek!

■ This moment is described differently in the script; 'we' pan to follow the Dalek as it flies off to one side to see it joining a Dalek fleet hanging in the sky, with thousands of Daleks and hundreds of ships filling the horizon.

The Daleks swarm downwards. One fires towards us. The screen is tinted red and cuts out.

■ In the script, the episode ends with a 'cut before the rude word' joke as we hear 'our' voice saying, "Holy – " before the 'language filter' cuts the recording. The Fall of Arcadia is, of course, depicted in *The Day of the Doctor*, building on a line mentioning the battle in *Doomsday*.

The Doctor recalls the one life he's tried very hard to forget, the Doctor who fought in the Time War.

■ In the shooting script, everything so far has been a pre-titles sequence; after the Doctor says, "The last day of the Time War," the opening titles crash in.

■ The shooting script says we enter 'the 3D detail of the painting – a frozen moment in time in a terrible conflict. Running civilians, flying Daleks, all frozen,' and that when we push towards the 'mysterious "Other Doctor"' there should be 'two shadowy figures next to him', presumably to set up the later sequence when there are three Doctors in the painting, though they're not present in the finished episode.

■ The Doctor describes the painting as "bigger on the inside" – see *The Night of the Doctor* [DWM 499].

■ We learned that the Doctor was responsible for the destruction of the Daleks and the Time Lords on the last day of the Time War in *Dalek* (2005).

We flashback to the last day of the Time War.

■ The sequence is even more spectacular and elaborate than its description in the shooting script, which describes a swarm of Daleks swooping down on 'a huge futuristic city' of 'domes and spires and temples and pyramids'. It specifies that the caption should be: 'ARCADIA The Last Day'; in the broadcast episode it's *'The Last Day of the Time War'*.

The Time Lord Soldier (Chris Finch) sends a message to the High Council reporting that Arcadia has fallen. He sees the TARDIS – and the War Doctor (John Hurt) asks for his gun.

■ The soldier is the same one seen in *The Last Day* 'minisode' – see box-out.

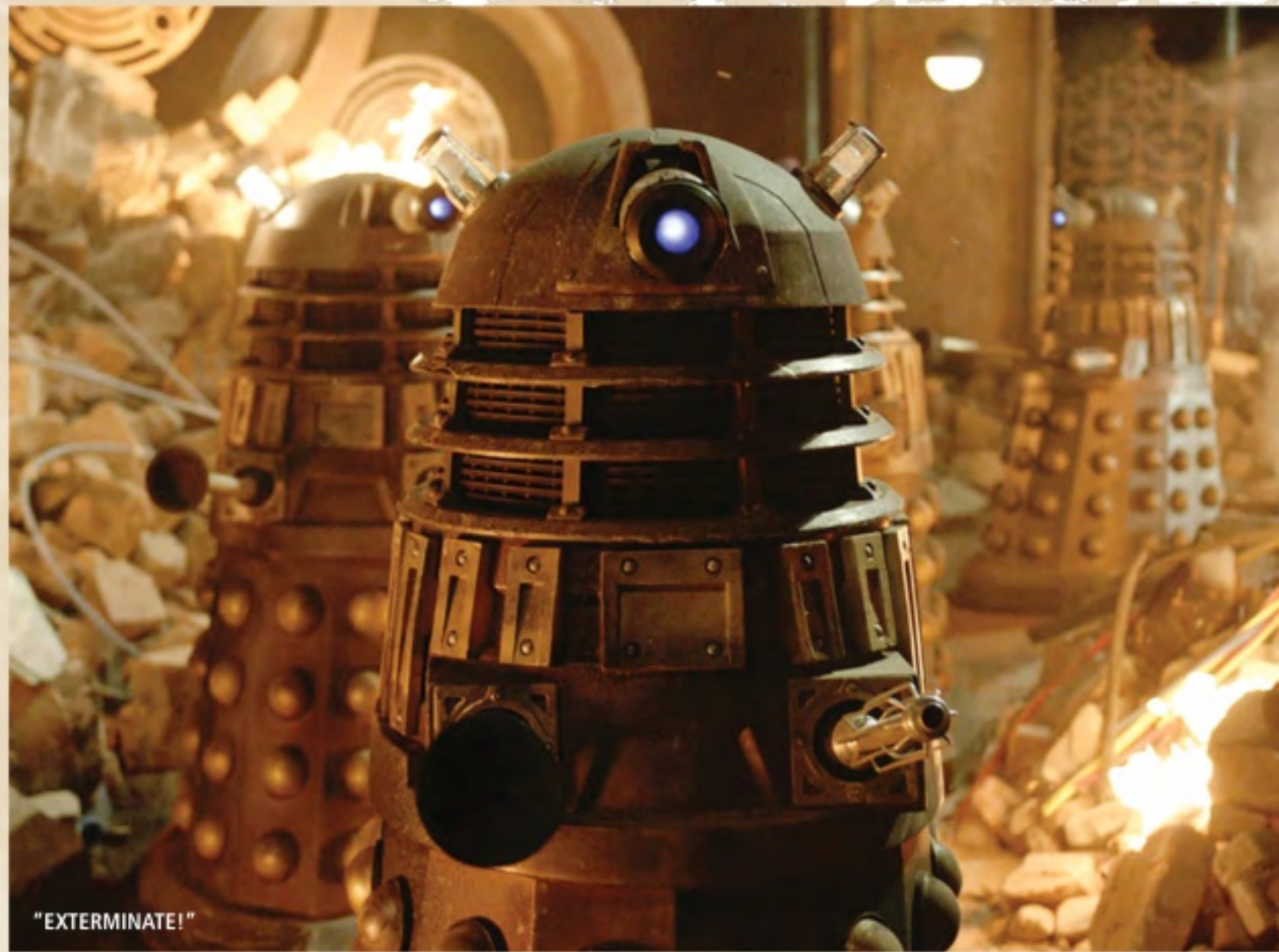
■ The John Hurt incarnation is referred to as 'The Other Doctor' in the shooting script; however, for reasons of clarity, he'll be referred to as the War Doctor from now on.

The War Doctor blasts the words 'NO MORE' into a wall. Nearby, an Arcadian Father (Philip Buck) pleads with some Daleks (Barnaby Edwards and Nicholas Pegg, voiced by Nicholas Briggs) not to exterminate his family. The Daleks detect the Doctor and move away.

■ This sequence was re-ordered slightly during editing; as scripted, it goes, "I'm going to need your gun" – "Please, just don't!" / "The Doctor is detected" – the War Doctor blasting a wall – "Seek, locate, destroy", without revealing the subject of the Doctor's message.

The TARDIS smashes through a wall, knocking the Daleks down. A decapitated Dalek sees the words 'NO MORE' and demands to know what they mean.

■ This scene is described differently in the shooting script; in the script the Time Lord Soldier is still present after the TARDIS has wreaked havoc, then two Daleks glide into shot and see the message and shriek, "What are these words?"



Explain! Explain!" The camera then pans up to finally reveal the message.

Inside the Capitol War Room, Androgar (Peter de Jersey) informs the Time Lord General (Ken Bones) about the Doctor's message and that the Dalek fleets surround the planet.

■ The shooting script mentions that the Capitol dome should have a 'huge crack in it' and that the caption should read 'GALLIFREY The final day'. The script also divides this action into two scenes; one of Androgar and the General striding through the 'Gallifrey bunker' and one in the 'War Room'.

■ In the draft of the script dated 28 February (the first complete draft), as they stride through the bunker the General asks, "So he was there then?" "The Renegade, sir? Yes," says Androgar. "Is that what he's calling himself now?" mutters the General. "Never the other name, sir, not now," replies Androgar.

■ Androgar proclaiming that "Kasterborous will burn but the Time Lords will stand" was cut during editing, along with his observation that "I've never seen the Daleks so –" before he is interrupted by the General demanding, "Where is he now?"

A younger Time Lord (Sophie Morgan-Price) reports a security breach to the Time Vaults, specifically the Omega Arsenal where all the forbidden weapons are locked away.

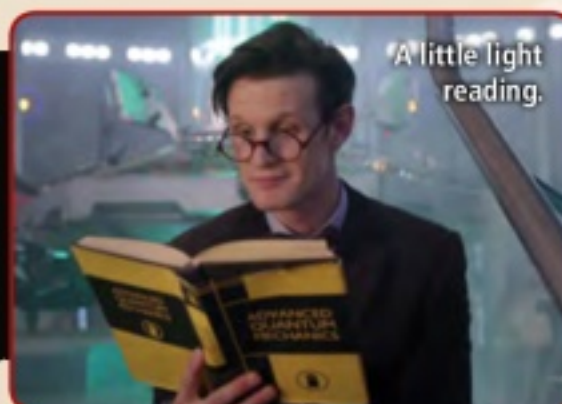
■ The final moment of this scene was cut during editing; the General slams a fist down on a control and announces, "Maximum alert!"

■ In the 18 March draft, this scene continued with him issuing the order, "Chancellery Guard to the Omega Arsenal. I repeat, Chancellery Guard to the Omega Arsenal. The Moment is being stolen." He strides to the door. "Androgar – with me!" "Where are we going?" asks Androgar. "The Arsenal!" the General replies.

■ In the 11 March draft, this is followed by another scene in 'a cramped little capsule, like a shuttle craft, rocking and shaking as it whizzes along [...]' Androgar and the General sitting there, with a contingent of Chancellery Guards. The dialogue from this scene was revised and added to the subsequent scene in the Arsenal: the General explains to Androgar that the Moment is "More than a weapon. The ultimate power." "Then why haven't we used it?" asks Androgar. "Because we can't," the General replies. "It was built by the ancients of Gallifrey. According to legend, the operating system was so sophisticated, it evolved, became sentient. And then something far worse." "Worse?" "The Moment developed a conscience. Its own concept of right and wrong. How can you use a weapon of ultimate mass destruction when it can stand in judgement on you. Who would even try?" Androgar has no answer, so the General answers his own question: "Only one man."

They go down to the Omega Arsenal and discover the Moment has gone.

■ The Moment was previously mentioned in *The End of Time Part Two* (2010); in that story we see ▶



- ◀ the Time Lord President being informed that the Doctor has disappeared with the Moment.
- The Omega Arsenal is probably named after the Time Lord solar engineer Omega (see *The Three Doctors* (1972-73)) who created a stellar manipulator capable of destroying a solar system (see *Remembrance of the Daleks*).
- The end of this scene is slightly different in the shooting script: after the General asks, "Who would even try?" we hear the grinding engines of the TARDIS and the guards all spin, aiming their guns – to see the TARDIS fading away.
- In the 18 March draft, when the TARDIS dematerialises it reveals the words 'NO MORE' on the wall. "Take a message to the President," says the General. "To the whole High Council. Tell them it's over. Tell them the Doctor has taken arms."

Carrying the Moment in a sack, the War Doctor strides across a desert to a ramshackle old barn.

- The shooting script states: 'This is the Doctor, as we never saw him, in the darkest chapter of his life [...] There are hints of the classic Doctors in his poise and manner but something of the military in his costume. Maybe an army greatcoat flung over more traditional, Doctory clothes.'
- The Doctor's internal monologue serving notice on the Time Lords and the Daleks was added during ADR.

The Doctor enters the barn and pulls the Moment from the sack. He hears something outside – then turns back to see a young girl sitting on the Moment; it's Rose (Billie Piper)!

- We will later learn in *Listen* (2014) that this barn is where the Doctor went as a small boy when he didn't want people to hear him crying. In *Hell Bent* (2015) it is confirmed that the barn is in the 'drylands' of Gallifrey.
- In the early partial drafts of the episode, written before Billie Piper was cast, the Moment is 'a girl in rags [...] She's young, elfin-faced, beautiful. A mass of hair and a feral stare,' and referred to as Raggedy Girl. She tells the Doctor (the recently regenerated Ninth Doctor in these drafts), "You've got a funny face," and he replies, "You should see the other fellas." Later, she explains that she created the barn. "Look around you – this building isn't real. I sucked it from the sand as you walked." "Okay, you can build a barn, that's what you're saying," says the Doctor. "It's not a barn," says the Raggedy Girl. "It is a crucible in which I will test the mettle of a man who would kill so many..."
- Various lines were cut from this scene during editing. After Rose asks why the Moment can't be a chair and a weapon, the Doctor asks her, "How did you do that?" After she taunts him by repeating "No more", the Doctor grabs her and says, "I said, stop!" Rose then looks at him with a new intensity. "A barn though?? A barn in the middle of a desert? Whose barn is it?" The Doctor stares at her and she whispers in his ear: "It's my barn." And after Rose says she does her best, the Doctor continues examining the Moment. "These

panels keep moving, but there's no consistent pattern... There's a power source inside, possibly some kind of stasis-shielded black hole –"

The Doctor realises that the girl is the interface for the Moment. She explains that she's called Rose Tyler – or, in this form, Bad Wolf.

- The Bad Wolf being the form that Rose took when infused with 'vortex energy' in *The Parting of the Ways* (2005).
- The Doctor says he has lost the right to be the Doctor – see *The Night of the Doctor* [DWM 499].
- A discussion was cut during editing. Rose asks, "Then what do people call you now?" and the Doctor replies, "Nobody calls me anything. I travel alone." "Is that why you look so tired?" "I'm an old man. This is the end of my road." "Isn't it about time you regenerated?" "My work is nearly done. I will not be regenerating again." "What work? Oh, I see!" says Rose. "The Daleks are massing round this planet, all of them. One big bang, no more Time Lords, no more Daleks. Is that the idea?" "The war is destroying all reality," says the Doctor. "Everything is at risk."

The Doctor intends to end the war by killing the Daleks and the Time Lords. He has no desire to survive it.

- ... which seems a reasonable assumption, as he is standing on the planet he intends to blow up! Rose decides to show the Doctor what his actions will make him into and opens a window onto his future. A fez falls through it.
- The shooting script describes the portal as 'roughly circular, dark at the centre, burning around the edges (and it might resemble the new title sequence)'. The Doctor reacts by saying, "What is it?? What is that??" as it advances, shimmering through the air.
- In the early partial drafts, the Ninth Doctor passes through the portal and finds himself in a glade with the Tenth Doctor and two Elizabeths. Seeing him arrive, the Tenth Doctor explains, "I'm in the middle of a thing!"

Back at the National Gallery, the Doctor opens the letter from Queen Elizabeth I. In it, she appoints him curator of the Under Gallery. He has been summoned because of a disturbance in the Gallery.

- In the shooting script, this scene begins with Clara asking, "What was the Time War?" and the Doctor replying, "The war to end all wars. Between my people and the Daleks. Perfectly matched, no side could ever win, and all of reality was burning in the crossfire. So I ended it." He then opens the letter and reads it aloud: "By order of Queen Elizabeth, the Doctor is here appointed official curator of the Under Gallery, to be summoned in the event of any crisis concerning it." This is exactly what is written in the letter we see on screen, but not what we hear Elizabeth saying, as this scene was revised during post-production with new dialogue being added over a repeat of the earlier shot of Clara with the painting.

Double Doctors.

'At the time this story was set, Queen Elizabeth was 28 years old and about to suffer smallpox.'

After the Doctor and Clara have left, a UNIT scientist, McGillop (Jonjo O'Neill) takes a call on his mobile phone. The Doctor, Clara and Kate enter the Under Gallery where they see a painting of Elizabeth I with the Tenth Doctor!

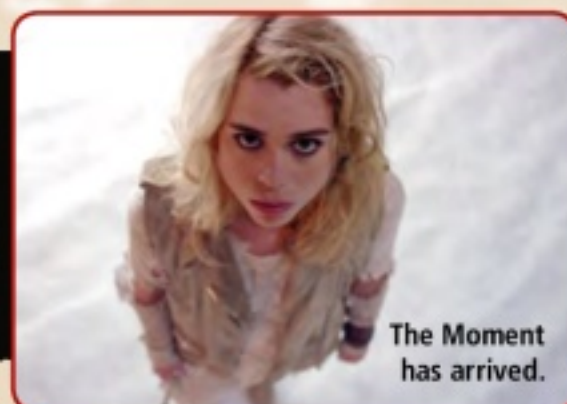
- It's not terribly clear in the finished programme but they are in a lift; in the shooting script Kate says, "Ready," a soldier flips a switch and the room starts to rumble. Clara looks around in alarm. "Earthquake?" "Lift," says Kate, and Clara looks up to see the skylight shrinking.
- In the 28 February draft, the Eleventh Doctor suffers a twinge of cosmic angst at this point; he clutches his stomach and cries out, "My past!" "Your past?" asks Clara. "Yeah. It's playing up," says the Doctor.

We cut to England, 1562, as the Tenth Doctor (David Tennant) rides out of the TARDIS on horseback with Queen Elizabeth I (Joanna Page).

- Elizabeth Tudor (1533-1603) reigned as Queen of England and Ireland from 1558. At the time this story is set (the script says it's 'a glorious summer day') she was 28 years old and was about to suffer



The Doctor prepares for his darkest day.



The Moment has arrived.



"It's a machine that goes 'ding'."



The Doctor has been appointed Curator of the Under Gallery.

The Day of the Doctor



the dose of smallpox that left her scarred and half bald. In real life, she had an intimate but sexually unconsummated relationship with Robert Dudley who at the time was serving as the Master of the Horse.

■ This is Elizabeth's third appearance in *Doctor Who*; her older self was glimpsed in the Time Space Visualiser in *The Chase* (1965) and she declared the Doctor her sworn enemy in *The Shakespeare Code* (2007).

■ The Queen jokes about ordering beheadings; in reality she was famously reluctant to sign death warrants and nearly all the executions during her reign were imposed by the courts.

■ The Tenth Doctor's catchphrase of "Allons-y!" was introduced in *Army of Ghosts* (2006) and he previously demonstrated horse-riding prowess in *The Girl in the Fireplace* (2006).

The Doctor and Elizabeth enjoy a picnic – and then the Doctor proposes!

■ In the 18 March draft, this scene began with the Doctor proposing a toast. "Here's to you, Elizabeth the First of England." "Elizabeth the only of England," she replies. "Or are you in the habit of numbering your women?" "Doctor the Tenth," says the Doctor. "Nothing wrong with a number. Gives you something to lie about."

■ Elizabeth mentions having "wars to plan". At the time, Elizabeth was making preparations for an invasion of Le Havre in France in support of the Huguenots being persecuted by the French Queen Catherine de' Medici (see *The Massacre of St Bartholomew's Eve* (1966)).

Elizabeth accepts – which proves to the Doctor that she is a shape-shifting alien from outer space. He has a machine that goes 'ding' in the presence of shape-shifter DNA and accuses her of being a Zygon.

■ The Tenth Doctor previously had a detector that went 'ding' in *Blink* (2007) and encountered the Zygons in his Fourth incarnation in *Terror of the Zygons* (1975). In *The End of Time Part One* (2009) the Doctor mentions having got married to Good Queen Bess by mistake, referring to this encounter.

Unfortunately, Elizabeth is not a Zygon – the Zygon is her horse! The Doctor tells Elizabeth to run while he tries to hold it off.

■ The Doctor refers to Elizabeth as "The Virgin Queen", an epithet deriving from her aversion to marriage. However, in *The End of Time Part One*, the Doctor says that "her nickname is no longer..." implying he knows something the history books don't. However, as the Doctor leaves Elizabeth immediately after their wedding there doesn't seem to have been any opportunity for the marriage to be consummated; and given that when we joined the Tenth Doctor and Elizabeth he thought she was a shape-shifting alien from outer space, pre-marital shenanigans seem improbable (but see later note!).

■ What seems much more plausible is that as that Tenth Doctor later loses his memories of this adventure, he isn't sure what happened; the last thing he remembers he was in a woodland glade with two Elizabeths, and the next thing he knows he is back in the TARDIS with a vague memory of having got married to the real Elizabeth (he would still remember her accepting his proposal). On top of that, when the Tenth Doctor arrives on the Ood Sphere he is clearly making jokes in denial of his imminent death, so his claim cannot be taken entirely seriously.

The Doctor confronts a rabbit that he thinks is a Zygon.

■ His speech parodies his "I'm the Doctor" speech from *Voyage of the Damned* (2007). He first referred to himself as 'the Oncoming Storm' in *Parting of the Ways* (though the name originates from Virgin Books' *Doctor Who: The New Adventures* novel *Love and War* (1992)). The name 'Bringer of Darkness' is established as being one translation of 'Ka Faraq Gatri', the Daleks' name for the Doctor in the 1990 Target novelisation of *Remembrance of the Daleks*.

■ The Doctor gives his age as 904, as this story is between *Voyage of the Damned* (where he is 903) and *The End of Time Part Two* (where he is 906). In the shooting script, he erroneously gives his age as 900.

■ In the 18 March draft, this is followed by two short scenes; we see Elizabeth stumble into a clearing with a 'beautiful, fairytale glade with woodcutter's cottage'. She hammers on the door. "Hello? Is anybody home, hello? I am the Queen of England and I demand that you be home!!" She peers in through one of the windows, unaware that something red is moving among the trees. The second scene was of the Doctor hearing Elizabeth calling out his name and racing towards her.

The Doctor finds Elizabeth lying in a glade.

■ In the shooting script, Elizabeth asks "Where were you??" The Doctor replies, "Impressing a rabbit." "How?" "Unsuccessfully."

A second Elizabeth appears and accuses the first Elizabeth of being the creature.



Spot the difference!

■ A couple more Elizabeth vs Elizabeth lines were cut during editing; the first Elizabeth says, "It is no easy thing to match wits with a creature of unearthly attainment" and then both Elizabeths says, "I congratulate you."

The portal that appeared in the barn appears in the wood and a fez drops through it.

■ In the early partial drafts this scene ends with the Ninth Doctor arriving through the portal and the Tenth Doctor explaining, "I'm in the middle of a thing!"

Back in the present, Kate swings the painting open like a door and welcomes the Doctor and Clara to the Under Gallery. They enter a room lined with statues covered in sheets and stone dust on the floor. The Doctor tells Osgood to analyse it.

■ The Doctor's conversation with Osgood and his request for a desk were added in the 'Pink Revision' draft. Part of this scene was trimmed during editing; after the Doctor tastes the dust, Clara asks, "What can you tell?" "From what?" says the Doctor. "The taste." "Nothing. Just a bit peckish."

■ The mockumentary *The Five(ish) Doctors Reboot*, which was made available on the BBC Red Button service an hour after the *The Day of the Doctor* concluded, suggests that the figures beneath the sheets are, in fact, Peter Davison, Colin Baker and Sylvester McCoy (although the spoof scene was recorded much later).

The Doctor, Clara and Kate continue down a passage with paintings and display cases, where the Doctor acquires a fez.

■ The Eleventh Doctor being an enthusiastic advocate of the fez since *The Big Bang* (2010).

■ In the 28 February draft, the Doctor claims to have "seen this exact fez before", suggesting that it is the *same* fez that he will later leave behind in 1562. In the early partial drafts seeing the fez jogs the Eleventh Doctor's memory of the last time he saw it, and we cut to the Ninth and Tenth Doctors with the Elizabeths in the wood; the action is the same as in the broadcast episode, but as it's with the Ninth Doctor rather than the Eleventh the dialogue is substantially different. For instance, the Ninth asks his successor, "Don't you remember? You're me, you should have my memories," and the Tenth replies, "I don't even remember the accent. That's brilliant, that is! 'I'm the Doctor and I'm all Northern.'" "Brave words, Dick Van Dyke," retorts the Ninth. After they tell the Elizabeths to run, Lord Bentham arrives with his men, and the scene ends as a fez drops through the portal.

■ Clara is impressed by a version of the 1819 painting *The Raft of the Medusa* by Théodore Géricault – but with Cybermen onboard! *The Sampling Officials* painted by Rembrandt in 1662 is also visible.

They come to a room with three three-dimensional paintings and broken glass on the floor. From the shatter pattern, the Doctor deduces the glass was broken from the inside.

■ The 'window was broken from the inside' is a deduction familiar to fans of detective fiction; it comes from the 1945 film *Sherlock Holmes and the House of Fear*.

■ In the shooting script, the 'fez' scene and this scene both take place in the 'painting room' where 'all the paintings are in 3D. They are landscapes or townscapes. Maybe a little alien looking, but not overtly so.' ►

■ In the early partial drafts, the plot seems to be leading somewhere quite different as the Eleventh Doctor asks Kate how fast she can evacuate London. "The Under Gallery isn't a gallery, it's a prison. For war criminals – very special war criminals and not just any war. The Time War."

The portal appears. The Doctor throws his fez through it and leaps after it with a cry of "Geronimo!"

■ A catchword first used by the Eleventh Doctor since *The End of Time* Part Two.

■ In the early partial drafts, this is where the Eleventh Doctor joins his two predecessors in 1562. He's followed by Clara; she uses her teacher skills to intimidate the soldiers – "Shush, now! Fingers on lips, all of you!" – and the Eleventh Doctor introduces her to his former selves; "Me Number Nine and Me Number Ten! Chippy and Chirpy!"

The Eleventh Doctor lands in the wood beside the Tenth Doctor and the two Elizabeths. The Tenth Doctor tells the two Elizabeths both to run in opposite directions. They both kiss him and go.

■ The Eleventh Doctor calls his predecessor's footwear "sand shoes"; a Scottish term for rubber-soled shoes.

■ In the shooting script, after the Tenth says he is busy, the Eleventh says, "Yeah, you looked like you were getting busy," and the Tenth says, "I'm working." Rather than instructing the Elizabeths to run, the Eleventh tells the Tenth, "Get your girlfriends out of here."

■ In the 18 March draft, one of the Elizabeths asks, "From whence did he come?" with the other commenting sarcastically, "'Whence'?? You really are trying, aren't you?"

Clara calls to the Doctor through the portal. The Eleventh Doctor tries throwing the fez back through the portal, but it ends up in the barn with the War Doctor.

■ In the 18 March draft, Clara asks the Eleventh Doctor, "Is there someone else there?" and he explains, "Yes. Well, no. Well sort of. Well technically someone but not technically else."

■ In the 11 March draft, after the War Doctor picks up the time-travelling fez he asks, "What is that? Is that a fez??" and Rose replies, "Why don't you go and find out. I've opened a pathway into your future. Time to go and visit."

Kate leaves Clara alone in the Under Gallery and calls Malcolm, asking him to send her one of her father's incident files.

■ In the shooting script, Kate explains to Clara that, "There's precedent for him being active in more than one aspect – my Dad told me," referring to *The Three Doctors* and *The Five Doctors* (1983).

■ The codename 'Cromer' is a reference to *The Three Doctors*, in which the Brigadier Lethbridge-Stewart encountered the Doctor's first three incarnations and briefly believed that UNIT HQ had been relocated to a Norfolk seaside resort. Her line "70s or 80s, depending on the dating protocol" refers to the fascinating problem of trying to reconcile various irreconcilable references as to when the 1970s UNIT stories took place (in the 28 February draft the date is given as 1973, which would have caused no end of trouble).

The Tenth and Eleventh Doctors try reversing the polarity of the portal with their sonic screwdrivers.



Things are not looking good for Osgood...

'The explanation "It's a timey-wimey thing" recalls the Tenth Doctor's explanation of how time works in *Blink*.'

■ In the 18 March draft, after the Eleventh Doctor accuses his predecessor of not paying attention, the Tenth Doctor replied, "I am paying lots of attention!" The portal crackles and the Doctors flinch. "Okay, if it's still open, something's probably going through," says the Eleventh. "If the fissure runs along our personal timeline, probably something from our past," infers the Tenth.

"Could be a nice thing?" wonders the Eleventh. "How many of those actually were there?" "Fair point. Let's close it down." After they realise they are reversing each others' polarities, the Eleventh states, "I'll do it." "I'll do it," says the Tenth. "Put yours down!" "Put yours down!" "Just give it here," says the Eleventh, snatching the Tenth's screwdriver. "Get off my screwdriver!" says the Tenth and they wrestle over the sonic screwdriver in 'the most ridiculous playground scrap of all time'.

■ "Reverse the polarity" being a beloved piece of technobabble first used in *The Dæmons*.

The War Doctor arrives through the portal and assumes that his future incarnations are future companions, until they raise their screwdrivers.

■ In the shooting script: 'The Other Doctor looks between them – the older man inspecting his younger replacements, not even understanding what he's seeing. (In a way, the classic series meeting the new.)' In that script, the War Doctor adds that they are "My older selves".

■ The Eleventh Doctor compares his predecessor to Dick Van Dyke, the gangly American entertainer famed for mastering an authentic cockney accent in the movie *Mary Poppins* (1964).

The three Doctors are encircled by a troop of soldiers led by Lord Bentham (Orlando James).

■ A reference to the influential *Doctor Who* historian and erstwhile **DWM** consultant J Jeremy Bentham.

Kate returns to the Under Gallery. Clara tells them there are three of them now.

Bentham notices the portal and suspects it is witchcraft. The Eleventh Doctor gets Clara to play the "wicked witch of the well".

■ The War Doctor's line about the other Doctors using their sonics to "assemble a cabinet at them" recalls a gag used by River Song in *Day of the Moon* (2011).

■ The "witch of the well" was one of the names for The Caliburn Ghost investigated in *Hide* (2013)

■ His explanation, "it's a timey-wimey thing," recalls the Tenth Doctor's explanation of how time works in *Blink*. The War Doctor's second reaction to this was cut during editing: "Baby talk now?? Am I going senile?"

■ In the 11 March draft, after the timey-wimey line, the War Doctor says, "Right, that's it, I refuse. I'm not regenerating again, you're both cancelled." He then hears Rose say, "It can be arranged," and glimpses her among the soldiers.

One of the Elizabeths arrives and orders the soldiers to arrest the Doctors and take them to the tower. Kate and Clara are listening and head to Kate's office – the Tower of London.

■ In the early partial drafts, the Eleventh Doctor returns Clara back to the present day through the portal.

■ This scene was extended in the 'Pink Revision' draft, adding the Eleventh Doctor's line about being incarcerated with "sand shoes and granddad" and the other Doctors' reactions. The rest of the added dialogue was cut during editing; Elizabeth says, "How intriguing! Are you in a hurry to lose your head?" and the Eleventh says, "Oh, what's in a head? What's in a tower?" "Oh, the hands again!!" cries the War Doctor. "Stop it, you're supposed to be the Doctor." "Exactly. Spoonful of sugar helps the medicine go down," says the Eleventh. "Oh dear God look at them," says the War Doctor. "My

replacements. Dick Van Dyke and Mary Poppins." "You see, it doesn't sound so bad when you put it like that," says the Eleventh. After Elizabeth tells them that very few emerge from the Tower, the Eleventh smiles. "Just another day at the office." Kate, listening, reacts by saying, "The office! Oh dear God, that man is annoying." "Annoying?" asks Clara. "Did I say annoying? I meant clever. Come on," says Kate.

■ The idea of the Doctor giving his other selves derogatory nicknames recalls the First Doctor's description of his successors as "a dandy and a clown" in *The Three Doctors*.

■ A brief scene of the three Doctors being led into the Tower was cut during editing; "The shoes bring the cool," says the Tenth. "The cool!" exclaims the Eleventh. "You wouldn't understand the cool. You couldn't handle the cool!" "Not since Richmond," says the War Doctor. "Haven't drawn breath since Richmond!" This scene was made available on the official BBC YouTube channel.

The Doctors are locked in the Tower dungeons. The Eleventh Doctor scratches the wall and the Tenth asks the War Doctor why they have been brought together. Rose (who only the War Doctor can see) indicates for him not to say.

■ In the 11 March draft, there is a scene in a dungeon corridor of the three Doctors surrendering the contents of their pockets to Max, the portly, phlegmatic jailer. We see three screwdrivers slam down in a row – the War Doctor's, the Tenth's and the Eleventh's much larger one. The War Doctor looks at the Eleventh knowingly. "What?" says the Eleventh. "It's a lottery," replies the War Doctor.

■ In that draft, the scene in the cell begins with the Eleventh Doctor saying, "So. You were chasing a Zygon to Earth." "Picked up the trace, yeah," says the Tenth. "You don't remember any of that?" "Bits and pieces. Nothing really," says the Eleventh. "It's your third time in this cell," says the Tenth. "It's your second," says the Tenth, before turning to the War Doctor. "Pay more attention." The War Doctor asks him, "Seriously, though, sand shoes. Why?" "I do a lot of running, I don't know. It's the cool thing to wear in the future, you wouldn't understand," says the Tenth. "It's not the cool thing," says the Eleventh. "You wouldn't understand the cool," says the Tenth. The Eleventh adjusts his bow tie. "You couldn't handle the cool!"

■ In the shooting script, the War Doctor yells to the guard, "You can't lock me up with these two. I'll take the beheading straight away – tell them I'm ready now, I'll have the whole thing off." Then when the Eleventh says he's getting them out, the Tenth replies, "Oh, that's clever. Wish I'd thought of that," and the Eleventh says, "You will think of that!" The Eleventh's response to the Tenth saying, "Yeah, you do have a chin," was cut during editing; his response was, "Well there's something for you to look forward to."

Back at the Under Gallery statue room, Osgood and McGilop analyse the stone dust. It appears

WHERE ELSE HAVE I SEEN...?

JOHN HURT (1940-)



The Doctor (aka the War Doctor, the Other Doctor) **Other Doctor Who appearances:** *The Name of*

the Doctor, *The Night of the Doctor* (2013), *The War Doctor* (Big Finish audio dramas, 2016-)

TV appearances include:

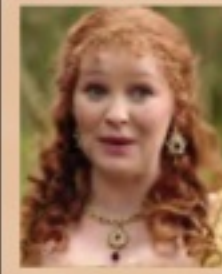
The Naked Civil Servant (1975) and *An Englishman in New York* (2009) as Quentin Crisp; *I, Claudius* (1976) as Caligula; *Merlin* (2008-12) as the voice of the Great Dragon.

Film appearances include:

Little Malcolm (1974) as Malcolm

Scrawndyke; *Watership Down* (1978) as the voice of Hazel; *Alien* (1979) as Kane; *The Elephant Man* (1980) as John Merrick; *Nineteen Eighty-Four* (1984) as Winston Smith; *Indiana Jones and the Crystal Skull* (2008) as Doctor Harold Oxley.

JOANNA PAGE (1978-)



Queen Elizabeth **TV appearances include:**

David Copperfield (1999) as Dora Spenlow; *Mine All Mine* (2004) as

Candy Vivaldi; *Gavin & Stacey* (2007-10) as Stacey; *The Syndicate* (2012) as Leanne Powell.

Film appearances include:

From Hell (2001) as Ann Crook; *Love Actually* (2003) as Judy.

PETER DE JERSEY



Androgar **TV appearances include:**

Holby City (2000-03) as Steve Waring; *Hamlet* (2009)

as Horatio; *Broadchurch* (2013-15) as Brian Young; *Atlantis* (2014-15) as Goran; *Doctor Foster* (2015) as Nick Stanford.

Film appearances include:

The Bank Job (2009) as Michael X.

to be from smashed statues – but there aren't any missing... because the sheets are actually covering Zygons!

■ In the 18 March draft, when Osgood says the things from the paintings needed somewhere to hide McGilop replies, "I know." "You know?" says Osgood. "I noticed a while back," he explains. "That's how they got me. Well, that's how I got him. It's funny. The body prints are so vivid, you almost forget who you are." And then, with a 'horrible rubbery, screeching noise', he turns into a Zygon and says, "Sorry about that! Probably going to kill you in a bit."

The Zygons attack McGilop and Osgood runs to the lift, where she is cornered by a Zygon. It transforms into a duplicate of her – but Osgood topples it with her scarf!

■ In the 18 March draft, Osgood calls on her radio, "Everyone out! Everyone out of the Under Gallery, there's something here. The statues aren't statues, keep away from the statues." "Yes, we all know that actually," comes the reply. "Haven't you been done yet?"

■ In the shooting script, this scene ends with an untransformed Zygon appearing at the end of the corridor, telling the Zygon Osgood, "Leave her. We have a new target now."

Kate and Clara approach the Tower in a big black range rover. Kate is on her phone, issuing an instruction to look for a string of numerals from around 1550.

■ The second half of this scene was cut during editing. Clara asks, "What about the Doctor?" and Kate replies, "I need to inform you that the Unified Intelligence Task Force does not know of, condone, or have access to any means of time travel." "Why?" "Because I'm lying."

Kate shows Clara into the Black Archive beneath the Tower. There are automated memory filters in the ceiling that wipe the staff's memories at the end of every shift. The guard, Atkins (Tom Keller) has been there ten years and thinks it's his first day.

■ The shooting script describes the archive as a 'huge dusty chamber – the room from *Raiders of the Lost Ark*, but with more filing. Lining the shelves, objects from every *Doctor Who* story we can lay our hands on – every piece of alien nonsense that would have feasibly landed up on Earth in the 21st Century.'

■ Items featured in the set include: two clockwork robot masks from *The Girl in the Fireplace*, a Cyberman head (of the type first seen in *Rise of the Cybermen* (2006)), Mickey's gun and magna clamps from *Army of Ghosts/Doomsday* (2006), a Dalek Tommy gun from *Evolution of the Daleks* (2007), a disc bomb from *Planet of the Ood* (2008), a gas canister and an arched section of a control unit from *The Sontaran Strategem/The Poison Sky* (2008), the Dalek Supreme from *Journey's End* (2008), the restraining chair from *The End of Time*, Amy's pinwheel from *The Eleventh Hour* (2010), River Song's shoes from *The Time of Angels* (2010), a Sontaran gun from *The Pandorica Opens* (2010), a Silurian gun from *The Hungry Earth/Cold Blood* (2010) and Amy's probe from *The Girl Who Waited* (2011).

■ The Black Archive was introduced to the world of *Doctor Who* in *The Sarah Jane Adventures* episode *Enemy of the Bane* (2008).

Kate explains that the Tower is TARDIS-proofed and that Clara has a "top-level security rating" from her last visit.

■ Which we have yet to see – maybe it occurred during her travels with the Twelfth Doctor, or her travels with Ashildr after *Hell Bent*? ►



A fez?!"



Screwdriver envy.



The three Doctors.



The Black Archive.

■ The shooting script: 'Another freeze-frame moment for the fans. All the Doctor's companions are pictured here, in similar photographs, with UNIT personnel.'

■ The Doctor's companions are pictured in broadly chronological order: all the companions from Susan to the second incarnation of Romana are on one board and all the companions from Adric to Clara are on the other (including Doctor Grace Holloway, River Song and Craig Owens). In addition, UNIT personnel included are Brigadier Bambera (from *Battlefield* (1989)), Captain Magambo (from *Turn Left* (2008) and *Planet of the Dead* (2009)), Lieutenant General Sanchez (from *The Stolen Earth* (2008)) and Kate Stewart. One-off character Isobel Watkins is also visible in a picture from *The Invasion* (1968). We could identify the sources of all the photos (most of them are familiar publicity stills), but let's move on!

■ Among other things, the annotations for the photographs reveal that Nyssa is 'Nyssa of Traken' and that Kamelion was created by the Galsandorans (a concept from the 1997 BBC Books novel *The Ultimate Treasure*). His annotation also includes a brief plot summary of *The King's Demons* (1983).

■ In the shooting script, as Kate says that information about the Doctor and the TARDIS falling into the wrong hands could be disastrous, she is passing 'two posters for the Peter Cushing *Doctor Who* movies' (*Dr Who and the Daleks* (1965) and *Daleks' Invasion Earth 2150 A.D.* (1966)). Unfortunately, the rights to use the posters proved too expensive so they were removed in the 'Pink and Green Amendments' dated 22 April.

■ In the shooting script, as Kate and Clara enter the vault containing the vortex manipulator, we see the 3D painting of *Gallifrey Falls* 'propped casually against the wall'.

Kate shows them a vortex manipulator, which was bequeathed to the archive by Captain Jack Harness.

■ Jack's vortex manipulator was first seen in *The Empty Child* (2005); after *The Parting of the Ways* he used it to travel to Earth in 1869, then the Doctor used it to travel from Malcassairo to Earth in 2008 in *The Sound of Drums* (2007). The Master uses it in *Last of the Time Lords* (2007) and Jack uses it to find the Doctor in *The Stolen Earth*.

Kate receives a call saying that an activation code for the manipulator has been found and tells the UNIT scientist to send it to her phone. He does so.

■ The code, 1716231163, is a reference to the broadcast of *An Unearthly Child* at 5.16pm on the 23 November 1963. The Doctor knows the



The Moment shows the Doctor the men he will become.

'In the shooting script, the War Doctor yells, "You can't lock me up with these two. I'll take the beheading straight away!"'

activation code for the manipulator because he was the one responsible for deactivating it in *Journey's End*, so presumably he chose the memorable sequence of numbers...

McGillop and Osgood arrive – but they, and Kate, are actually Zygons! Kate transforms into a hideous Zygon (voiced by Nicholas Briggs).

■ In the shooting script, Zygon Osgood reports, "It's all going swimmingly at the Under Gallery – evacuation almost complete," and the Zygon formerly known as Kate replies, "We have acquired the device and access to all forbidden technology."

Kate's phone displays the code for the manipulator, which Clara puts on and activates. She vanishes.

■ In the 11 March draft, this is followed by a scene of Clara arriving in the same dungeon corridor where we saw the Doctors leave their screwdrivers. Max is sitting at the table, astonished, and Clara tells him, "Hello! I'm a wicked witch from the future and you're going to do exactly as I say!"

Back in the dungeon, the Tenth Doctor sets his "sonic" to calculate the exact harmonic resonance of the cell door. The War Doctor is frustrated that his successors talk like children and asks them if they ever counted how many children were on Gallifrey.

■ The Eleventh Doctor gives his age as "twelve hundred and something" – he previously estimated his age as 1,200 in *A Town Called Mercy* (2012) and 1,000 in *The Bells of Saint John*. His lines beginning, "Unless I'm lying," were added during ADR, presumably to account for the inconsistency.

The Tenth Doctor remembers, there were 2.47 billion, and asks his successor how he could forget.

■ His reply "Spoilers" is River Song's catchphrase introduced in *Silence in the Library* and refers to his centuries-long "farewell tour" between *The God Complex* (2011) and *Closing Time* (2011).

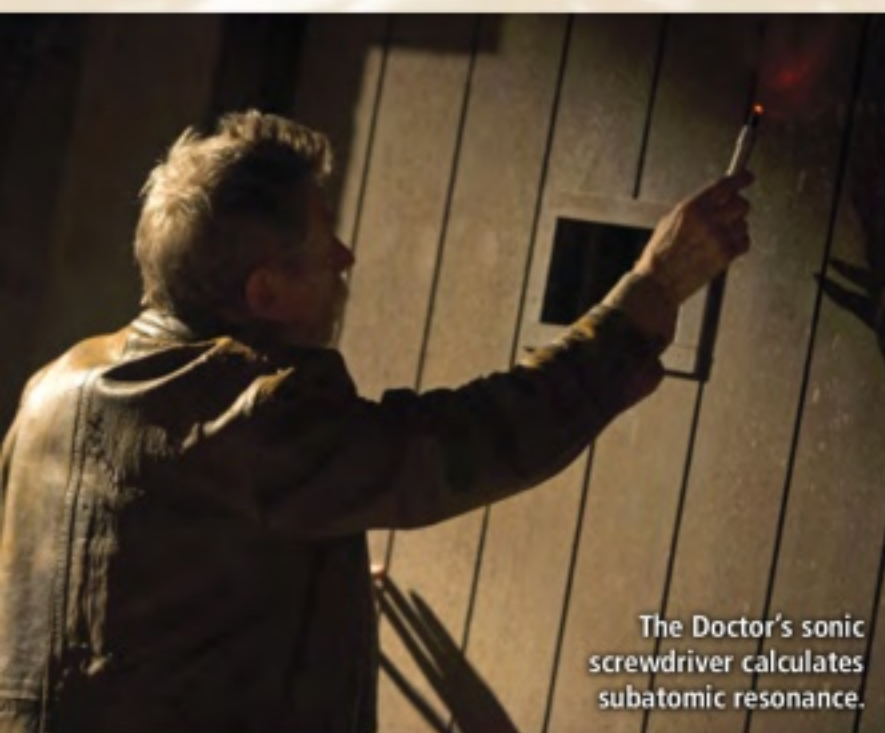
■ In the 11 March draft, the Tenth Doctor gives an explanation why he hasn't counted; "Because there would be no children anywhere ever again if you hadn't done what you did." "If I hadn't done it," says the War Doctor. "Is that what you tell yourself – it was someone else. Oh, I see! That's why you prance around, with your sonic rayguns, and your sand shoes. Running back to the playground, away from what you've done. I don't know whether to laugh or cry."

■ In the shooting script, the War Doctor then laughs. "Sorry, is something funny?" asks the Tenth. "Did I miss a funny thing?" "I thought you were just scared of me, but no, you're terrified of each other!" the War Doctor laughs. "Dear God," says the Tenth. "This is what I'm like when I'm alone."

■ In the early partial drafts, this is where the script ends; the rear wall of the cell slides back to reveal a Zygon spaceship and the three Doctors step inside ('check out *Terror of the Zygons*, it's a cool set'). The lead Zygon demands, "Which of you is the Doctor?" and the Ninth Doctor replies, "I am. I'm the Doctor." He indicates his two successors. "I have absolutely no idea who these men are. And I never, ever will."

Rose points out that the Doctors have the same screwdriver. This means that if the War Doctor implants the calculation as a subroutine, the Eleventh Doctor's screwdriver has just completed the calculation how to disintegrate the door!

■ The War Doctor's explanation was trimmed during editing; in the shooting script he points out that the screwdrivers are the same device



The Doctor's sonic screwdriver calculates subatomic resonance.

"at different points in time, covering four hundred years", and that it would take centuries to calculate the subatomic resonance: "How about four centuries?"

The Eleventh Doctor congratulates his other selves on their cleverness – and the Clara walks in, because the door wasn't locked. She asks the Eleventh Doctor if the other selves are both him.

■ The Doctor reminding Clara that she has met his other selves was added in 'Pink and Blue Revision' dated 8 April. In that draft, she tells the War Doctor, "You look like a soldier," and the Eleventh replies, "He is."

■ In the 18 March draft, Clara explains that she arrived used the vortex manipulator. "I got here with this – don't think it's working anymore."

The Zygon Elizabeth enters and explains that the cell door was left unlocked because she wanted to see what they would do upon escaping.

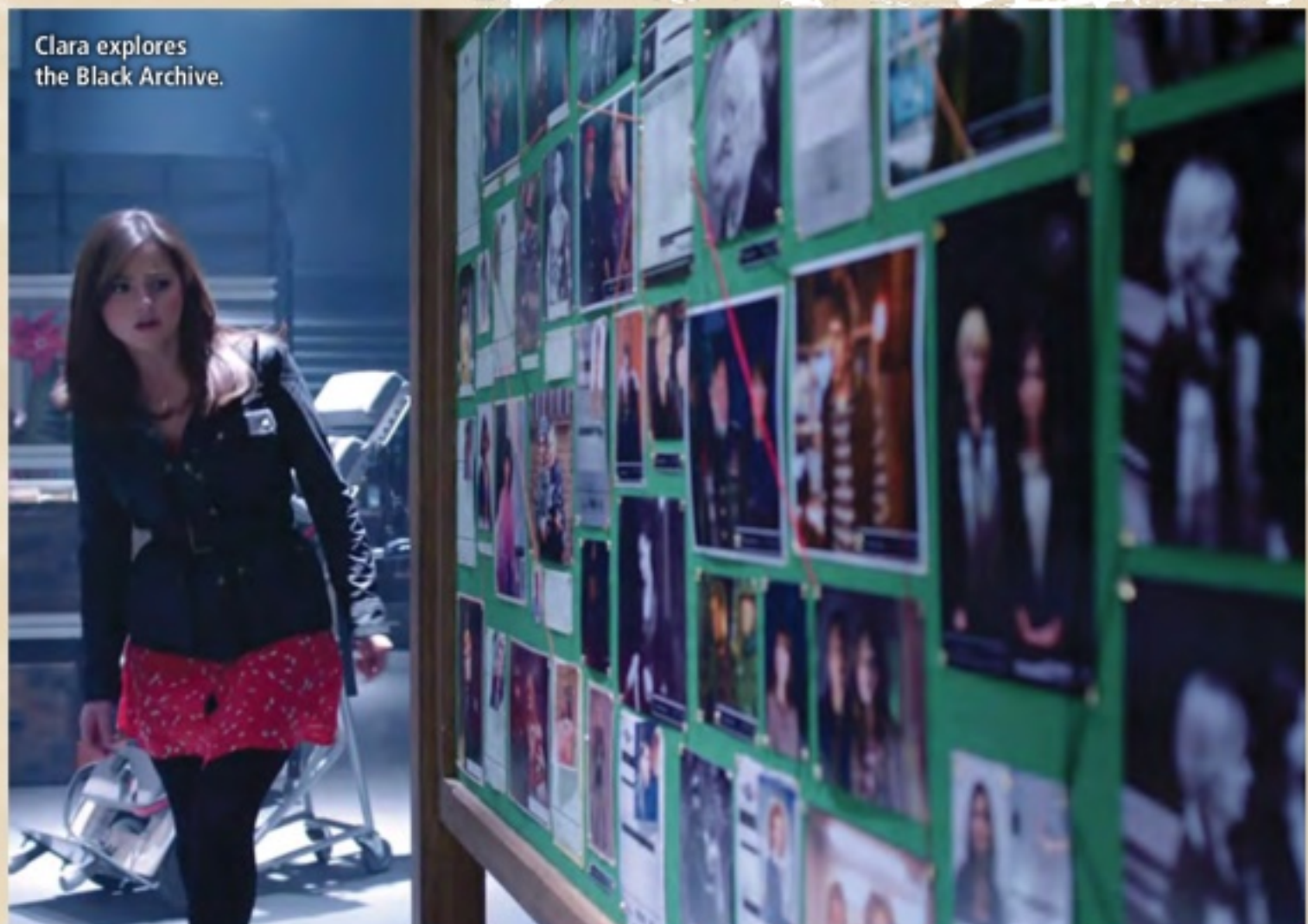
The real Osgood explores the statue room and discovers the real Kate covered in Zygon extrusions.

■ Osgood thinks that the Zygons need to keep the originals alive to refresh the image; in *Terror of the Zygons* Broton the Zygon told the Doctor that they needed to "activate a body print every few hours". However, by *The Zygon Invasion* (2015) they have found a way to maintain a form even if the original has died; they only need to keep the originals alive if they need more information.

■ This scene was cut extensively during editing; in the shooting script Osgood tells Kate, "Isn't it spooky how they can take your memories?" After Osgood tells Kate their duplicates have gone to the Tower, Kate has a new thought. "What did you say?" "The Tower, I heard them talking," says Osgood. "No – no, memories – they take your memories," says Kate. "Yes!" says Osgood. "It's a bit embarrassing when you think about it." Then, when Kate says they may have lost control of the planet, Osgood replies, "Oh! Well that's bad."

■ Presumably Osgood overheard Kate telling Clara they were going to the Tower of London (she was next door in the statue room at the time) or Kate told her on her way out. This seems to be a remnant of the 28 February draft in which we see Osgood come up to them as they leave. "Ma'am. I've been examining the stone dust as the Doctor commanded," she reports. "Suggested," corrects Kate. "It's very interesting. Marble, granite, black granite, very interesting mix. I keep saying very interesting, it's probably only slightly interesting, but where did it all come from?" says Osgood. "From out of the paintings?" suggests Kate. "But what went missing from the paintings were humanoid figures," says Osgood. "Why would that result in ground up stone? It doesn't make any sense." "We're discussing fugitive oil paint – we need to think out of the box," says Kate. "That's my job", says Osgood. "I was reminding you," says Kate. "Yes, ma'am," says Osgood and Kate heads out with Clara, mentioning the Tower of London.

Clara explores the Black Archive.



The Zygon Elizabeth leads Clara and the three Doctors into another part of the dungeon where six Zygons (played by Paul Kasey and Aidan Cook) are working on some strange equipment.

■ The Zygon Elizabeth explains that they lost their world in the Time War; in *Terror of the Zygons* Broton said it had been "destroyed in a recent catastrophe". Of course, there's a reason why the Zygon Elizabeth may not be entirely accurate with her Zygon history...

They watch as a Zygon uses a Time Lord stasis cube to place itself in a three-dimensional painting.

■ A few cuts were made to this scene during editing. In the shooting script the Zygon Elizabeth asks the Zygon, "How many have been processed?" and it reports, "I am the last of the invasion brood." She then tells it "I will remain with the others to ensure your safety. It is time you were translated." Later in the shooting script the Tenth observes, "That's Time Lord technology." "Stolen, clearly," says the War Doctor.

■ The Eleventh Doctor says the Zygons are stored like Cup-a-Soups, an instant soup product marketed by Lipton in the USA from 1972 and Batchelor's in the UK from the early 1980s.

■ There are a couple of continuity glitches in this scene; Elizabeth, the three Doctors and Clara go from a gantry overlooking the chamber to being on the ground level in an instant, and it's not entirely clear where the other five Zygons have disappeared to. Presumably they all vanished into other paintings, but given that only three Zygons emerge from the paintings that means there are still at least three Zygons in some paintings (if they weren't lost or destroyed).

■ This glitch seem to be because this scene combines two scenes in the 18 March draft; in that draft, after the Doctors, Elizabeth and Clara see the Zygon disappear, Elizabeth leads them into a side corridor containing the paintings from the Under Gallery, explaining, "This world is too primitive for Zygon purposes. Yet it holds promise. Observe the paintings – fascinating, are they not?"

The Tenth Doctor accuses the Zygon Elizabeth of being a "bad copy because the real Elizabeth would never be stupid enough to reveal her own plan". But it turns out he's talking to the real Elizabeth; she killed her Zygon duplicate with a dagger!

■ Elizabeth uses the phrase, "I may have the body of a weak and feeble woman," paraphrasing the real Elizabeth's speech to the troops at Tilbury of August 1588, as recalled in a letter written by churchman Leonel Sharp circa 1624-31.

■ In the 18 March draft, the War Doctor is sufficiently impressed to say to Elizabeth, "I don't suppose you'd care to be one of my future selves, would you? You're much better than anything else on offer."

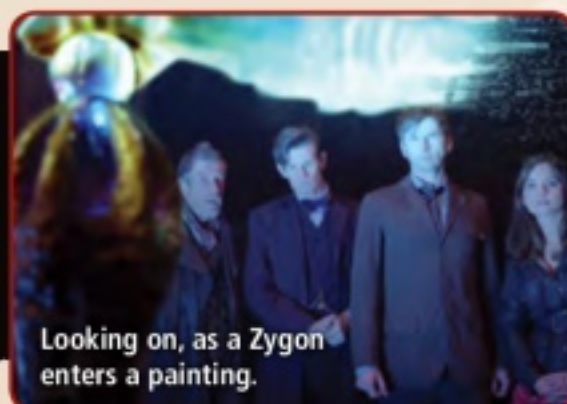
Elizabeth asks the Doctor to help save the future of her kingdom – but first he has a promise to keep...

■ If there are any Zygons still in the Tower, presumably they are dealt with off-screen at this point. And if you want to believe that the Tenth Doctor and Elizabeth had pre-marital shenanigans, they happened off-screen here, too.

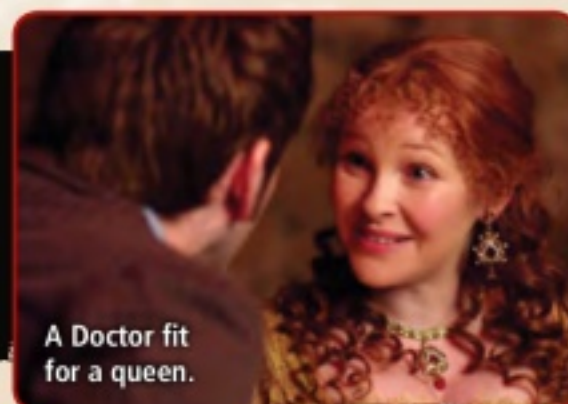
■ In the 11 March draft, we cut to a chapel as the priest is finishing the service. After it ends the Tenth pulls away from Elizabeth. "Right, there you go, ►



Clara meets 'younger' Doctors.



Looking on, as a Zygon enters a painting.



A Doctor fit for a queen.



"No, I don't understand kissing either."



"Hey, look.
The round things!"

lovely. I'll be right back!" he says as he dashes for the door. The Eleventh looks at Elizabeth guiltily and says, "Lovely to see you again after all this time" before exiting. It's then the War Doctor's turn. "Um. Well. See you later," he says before leaving. We then hear the Eleventh from off-screen: "We're going to need your TARDIS! Where did you park?"

■ This was reworked in the 18 March draft: after Elizabeth says the TARDIS has been procured, we cut to the chapel as its doors are flung open. At the far end stands the TARDIS – but in front of it, a priest and a small party standing waiting. The place has been set up for a wedding! Elizabeth links arms with the Doctor, saying, "First though – you do have a promise to keep." The Tenth Doctor's reaction is 'ulp'!

A short while later, outside the Tower a clergyman pronounces the Tenth Doctor and Elizabeth man and wife. Elizabeth kisses her new husband, who heads off to the TARDIS followed by Clara and the other Doctors: "I'll be right back."

■ The fact that the Tenth never returned – because he went to the Ood Sphere in *The End of Time* Part One – presumably explains why the older Elizabeth considers him her sworn enemy in *The Shakespeare Code*.

Clara and the Doctors enter the TARDIS, to find that the 'desktop' is glitching.

■ The idea of the TARDIS console room having a 'desktop theme' was introduced in 2007's *Children in Need* episode *Time Crash*, and the 'friction contrafibulator' was previously mentioned in *Vincent and the Doctor*.

■ The scenes in the TARDIS were added in the 18 March draft. In that draft, we cut from the Tenth's TARDIS to the War Doctor's TARDIS – it is 'the classic version of the console room' with 'gleaming white roundels on the wall'. The Eleventh and Tenth stare at them delightedly, 'like fanboys!' before it switches to the Eleventh's TARDIS. This draft ends with the War Doctor warning, "If we don't stabilise the desktop, we won't be able to fly!"

■ The Tenth Doctor's line, "You've redecorated – I don't like it!" reprises a running gag; in *The*

Three Doctors the Second Doctor expressed similar disapproval of his successor's control room, and in *The Five Doctors* the Second Doctor said, "You've had this place redecorated, haven't you? I don't like it," referring to Sergeant Crichton's office at UNIT HQ.

In the Black Archive, the three Zygons are celebrating their good luck when the real Kate, Osgood and McGillop enter. McGillop locks the door and Kate sets the archive to self-destruct in five minutes.

■ Kate's line about the protocols protecting the Archive was changed in *ADR*; in the shooting script she tells her Zygon counterpart, "If you search the mind print you've taken from me, you will realise there are protocols protecting this place." Also cut during editing was the Zygon Kate's line, "This is some of the most sophisticated and powerful equipment in the seven galaxies. Your explosives would barely scratch it – oh!" before it remembers and Kate says, "Exactly. There's a nuclear warhead twenty feet beneath us".

■ "Are you sitting comfortably?" was a phrase used to introduce the BBC radio programme *Listen with Mother* (1950-82); it was previously quoted to sinister effect in *The Idiot's Lantern* (2006).

■ There are several shots through the countdown clock; pedantically speaking, the numbers should be reversed if we're seeing it from the other side.

Suddenly the Eleventh Doctor's voice fills the room, via the space-time telegraph.

■ A device given to the Doctor off-screen but used by the Brigadier to summon him in *Revenge of the Cybermen* (1975).

■ According to the display, the use of the telegraph is authorised by 'Left-Bridge Stewart'!

■ The Doctor quotes Kate saying, "Science leads"; in *The Power of Three* Kate said that her father had learned that from an old friend (*ie* the Doctor).

■ In the 18 March draft, the Doctors receive a message in the TARDIS; "I think it's an automated recording," says the War Doctor. "Listen to this." He flicks a switch and we hear the voice of the Brigadier fill the room. "Doctor. This is Brigadier Alistair Gordon Lethbridge-Stewart..." After the Eleventh Doctor makes contact with Kate, he explains that the telegraph was a "gift from me to your father, in case he ever needed to get in touch. He left a sort of alarm running in case my goddaughter ever got up to anything *unbelievably stupid!*" "Your goddaughter??" says Kate. "Yeah, I do kind of owe you a few zoo visits," admits the Eleventh.

THE MEMORY CHEATS

The *Day of the Doctor* is a story all about false and incomplete memories.

The Eleventh Doctor says that he can "almost remember" what has happened, but when he is with his earlier incarnation, he says he can't remember what happens next because the Tenth Doctor isn't paying enough attention. The real explanation is that the War and Tenth Doctors forget the details of this story because "the time streams are out of sync" (or, at least, they become cloudy – the Ninth Doctor will be convinced he destroyed Gallifrey and he remembers seeing the Dalek fleet being destroyed). While the Doctor is with his previous incarnations, it

seems he does remember events, but only *after* they happen, by which time it is too late to be of any use! (There's a line explaining this in the 28 February draft; "That's the trouble with time travel. Your past is still out there – sometimes it's like your memories are happening live.")

Clara's memories also seem to be incomplete. She says she can remember "a bit" about her time in the Doctor's timeline in *The Name of the Doctor*; she recalls the Doctor telling her that he chose his name as a promise, she recognises the Tenth Doctor from his

portrait but doesn't recognise him from his voice. And while she knows about the end of the Time War, it is only from the Eleventh Doctor telling her about it, not from remembering it first-hand.



Clara is lost inside the Doctor's timeline.

The Tenth Doctor realises the Tower is TARDIS-proof, but the War Doctor has an idea – "Cup-a-Soup!"

■ Kate's response to the Tenth asking why they can't land was cut during editing; "They've spent years making this place TARDIS-proof. Any attempt to materialise inside this room will scramble your engines, fire you halfway round the planet."

■ The idea of the Doctors using the painting to enter the archive was added in the 18 March draft; in the previous drafts the Doctors land the TARDIS in the corridor outside the Black Archive and the Eleventh's conversation with Kate is via an intercom unit. The door is specifically designed to keep them out and they can't use the TARDIS because of interference, so they open the door using the same-screwdriver method that would be used on the dungeon door in later drafts.

Earlier, in the National Gallery after the Doctor and Clara left with Kate and Osgood, McGillop took a call on his phone. It was the Eleventh Doctor, telling him to send the *Gallifrey Falls* painting to the Black Archive.

■ The TARDIS telephone number, 07700900461, was introduced in *The Stolen Earth*.

■ The Doctor giving the order "Priority Buffalo One" was cut during editing; 'Buffalo' was the password granting Mickey complete access to the UNIT website in *World War Three* (2005).

■ UNIT's Artwork Relocation Division get the painting to the Tower of London remarkably quickly, but don't forget, they have a helicopter at their disposal.

The Zygon Kate gives the order to cancel the countdown, but the real Kate countermands it.

■ In the shooting script, the Zygon Kate says, "It does not have to end like this." "You may surrender at any time," says the real Kate. "As may you," says the Zygon Kate. "How sad," says Kate. "I rather agree," says the Zygon Kate. This was revised to the Zygon Kate saying, "It's stupidity beyond belief" and Kate replying, "It's war," but then cut during editing.

Osgood begs for the Doctor to save them, unaware that the three Doctors are inside the *Gallifrey Falls* painting. They use their sonics to send a Dalek crashing out of the painting into the Black Archive and emerge after it.

■ There is a slight continuity issue in that when we saw inside the painting before the War Doctor was already there, so should there be *two* War Doctors in the painting?

■ Also, the Dalek seems to be very much alive in the painting – it reacts to the Doctors' presence – which creates another slight inconsistency; we were told that the painting was a "slice of real time, frozen" where the only way for a living thing to be inside the painting is by using a stasis cube, but now it appears that the painting has been created using a stasis cube as its contents are alive; so is it a depiction of the Fall of Arcadia, or was the Fall of Arcadia itself transferred into the painting? One answer might be that the painting is like a snapshot but as the Doctors enter the painting the snapshot becomes unfrozen and time within it is rolled back to rerun for a couple of seconds (this is what seems to happen on screen). So the Dalek is alive while it is inside the painting, but once it's outside, it immediately dies (which is why the Doctors can't rescue the people of Arcadia, as they have no 'time' outside the painting; only those who have entered it using a stasis cube can leave).

■ This sequence differs substantially to how it is described in the shooting script. After we zoom into the painting we come to 'the striding figure of the Other Doctor – but this time he unfreezes, turns round! The two shadowy figures either side also – the Eleventh Doctor and the Tenth Doctor. As one they raise their screwdrivers and sonic!' The rectangle of the painting expands, blasting light 'as if the *Doctor Who* title sequence was now blasting

Big red rubbery thing, covered in suckers.



'The Eleventh Doctor says Zygons are like Cup-a-Soups – an instant soup product marketed by Batchelors from the 1980s.'

into the room'. We hear explosions and a Dalek comes tumbling out of the vortex and crashes flaming to the floor. The spectacle concludes with 'the most iconic thing ever!' as 'the three Doctors come striding through the Title Sequence, walking abreast'.

■ In the 11 March draft, in which the Doctors have entered by dissolving the door, they stride in. "Hello, I'm the Doctor," says the Tenth. "Hello, also the Doctor," says the Eleventh. "We are Doctors!!" says the Tenth. "Resistance is futile!" says the Eleventh. "Ohh, I wish I'd said that," says the Tenth. "You are going to say that," says the Eleventh. "Oh my God, there's two of them," says one of the Osgoods. "It's like that dream!!" says the other. "They'll start kissing in a minute."

■ When did the Doctors enter the painting? Possibly they could land the TARDIS in the National Gallery and enter the painting before the events of this story, or, given that they know the painting was in Elizabeth's possession, they could have returned to Elizabethan times and entered it there. (The 'shadowy figures' mentioned in the shooting script indicate that the original intention was for the three Doctors to be present in the painting when we first see it but they're not present on screen.)

The War Doctor tells Kate she is about to murder millions of people. Kate replies that she will

save billions and she asks him how many times he has made the same calculation. He says "Once."

■ Parts of the Doctors' replies were cut during editing; the Eleventh's reply was scripted to continue as "and I've regretted it every single day. And if I could change it, I would," and the Tenth's line was scripted to begin, "It's not a decision you can ever live with. You tell yourself you can, but it's a lie."

The War Doctor notices Rose/the Moment in the room, as the Tenth and Eleventh Doctors tell the Kates they are going to negotiate the most perfect peace treaty of all time – because they won't know which side they are on! They activate the memory filters in the ceiling...

■ A portion of this scene was cut during editing. As scripted, the Eleventh assures Kate that "the Zygons are going to get just enough technology to get them off-planet". "So they can destroy us from space," she replies. "The Zygons will find a way to guarantee that they won't," says the Tenth. "Why would we?" asks the Zygon Kate. "I told you," says the Eleventh. "You're going to negotiate," says the Tenth. Steven Moffat explained in *DWM* 469 that this dialogue was cut because it felt clumsy and because he wanted to leave the nature of the negotiation open. ►



Which ones are the Zygons?



Gallifrey: frozen in time in a painting.



Oh, what a lovely pair!



Clara charms the rugged War Doctor.

◀ ■ Also cut during editing was Kate and her duplicate coming around and both saying, “Are you –” as the Tenth Doctor and Clara drag an unconscious Osgood across the floor. “We’ve taking the liberty of rearranging everyone just a little,” explains the War Doctor. “It’s gone a bit mix and match,” adds Clara. “So the big question now is,” says the Tenth. “Who’s who?” asks the Eleventh before pointing to the countdown.

■ “Peace in our time” is a quotation from the 1928 edition of *The Book of Common Prayer* (it’s often mis-attributed to Neville Chamberlain, as he infamously announced, “Peace for our time,” in his speech regarding the Munich Agreement of September 1938).

Several hours later, the negotiations are continuing. One of the Osgoods has trouble breathing – so the other Osgood hands over her inhaler, and now they know which one is which.

■ In the 11 March draft, the real Osgood asks her counterpart, “So which one’s your favourite?” The Zygon Osgood whispers in her ear. “Oh, me too!!” giggles the real one.

■ In the same draft, one Kate tells her counterpart, “We both know what happened to the Sycorax,” referring to the events of *The Christmas Invasion*.

Clara speaks to the War Doctor, and tells him that her Doctor is always talking about the day he wiped out the Time Lords to end the war.

■ Clara seems to be exaggerating slightly, as the Eleventh hasn’t mentioned the Time War in her presence in any of their televised adventures before now (and she can’t remember *The History of the Time War* book from *Journey to the Centre of the TARDIS* (2013)). Presumably it came up in conversation a lot between adventures.

The War Doctor tells Rose that he’s ready – and when Clara turns to see who he is talking to, he has vanished!

■ We learn about the treaty agreed by Kate and her counterpart in *The Zygon Invasion* (2015); UNIT agreed to allow an entire hatchery of 20 million Zygons to be born and stay on Earth, rehousing and resettling them as part of the covert ‘Operation Double’.

Rose returns the War Doctor to the barn and reminds him about the sound the TARDIS makes that brings hope wherever it goes.

■ She refers to it “wheezing, groaning”, a reference to Terrance Dicks’ favoured description for the TARDIS noise first used in his 1974 Target novelisation *Doctor Who and the Auton Invasion*.

■ Rose asking the War Doctor, “Do you love it?” and his reply, “Of course I love it” were cut during editing.

Two TARDISEs materialise in the barn; the Tenth Doctor emerges from one, the Eleventh Doctor and Clara from the other. They observe that these events should be time-locked, but that something let them through.

■ The idea that the Time War is ‘time-locked’ and thus cannot be visited was introduced in *The Stolen*

“‘Never cruel or cowardly’ is Terrance Dicks’ description of the Doctor from his book *The Making of Doctor Who*.”

Earth (which also establishes that it is possible to pass through a time lock)!

■ Part of this scene was cut during editing; after the War Doctor says, “This is for me. This is what I do,” Clara asks the other Doctors, “Don’t you remember any of this?” and the Eleventh admits, “All a bit of a blur.”

The Tenth and Eleventh Doctors join the War Doctor to use the Moment together, “In the name of the many lives we are failing to save.”

■ In the shooting script, Clara cries out, “Stop it. Just stop it.” She has tears streaming down her face. “Don’t do this. This is not you. Not this, don’t do it, just don’t do whatever it is you’re doing.” “Clara. I’m sorry. But this exactly who I am,” says the Eleventh. “The Ka Faraq Gatri. The Bringer of Darkness. The Oncoming Storm,” says the Tenth. “I was born for this,” says the War Doctor. “No you weren’t,” protests Clara. “Nobody’s born for anything, that’s just stupid, that’s what mad people say.” The Eleventh says, “Clara –” but she interrupts. “How many children did you say? 2.47 billion? Stuck on a planet, surrounded by monsters, and waiting for someone to save them? And for God’s sake – this time there’s *three of you*.” “Perhaps you should take a look!” says Rose.

Rose shows the Doctors a projection of the people on Gallifrey who will die if they use the Moment.

■ The shooting script: ‘A wave of her hand – and suddenly it’s like the walls disappear. Around them the vastness of space. To one side hangs Gallifrey, surrounded by Dalek saucers, blasting away. [...] Now projecting, on the walls, images from the cities of Gallifrey. Men and women, running for their lives, Daleks firing on them.’

Clara reminds the Eleventh Doctor that he told her the name he chose was a promise.

■ In the shooting script, after the Tenth says there isn’t anything they can do, Clara says, “Yeah, there is. You can stop being a Bringer of Darkness, or a storm, or a legend, or a hero, or any of the stupid things you ever tell yourself you are. Just be... you. Just be... Just be a doctor.”

■ The promise the Doctor made – “never cruel or cowardly,” “never give up, never give in” – paraphrases Terrance Dicks’ description of the Doctor from the non-fiction book *The Making of Doctor Who* (1976): ‘He never gives in, and never gives up... He is never cruel or cowardly.’

The projection ends as the Eleventh Doctor says he’s changed his mind.

■ In the shooting script, Clara tells the Doctors, “You said to Kate, you’d give anything to change this. Well bad news, boys. Because you can.” The Tenth Doctor protests, “It would be changing my own personal history.” “You change history all the time. Show me something new. Change your mind.” “It’s not history we’re changing,” says the War Doctor. “... it’s the future.” He then takes his hand from the button, then the Tenth Doctor takes his hand away, seemingly to his own surprise.

■ This was presumably cut/changed because Clara is referring to a conversation which isn’t in the script; however, it does give the impression that this is when the Eleventh Doctor comes up with a plan to save Gallifrey, followed by the Tenth, followed by the War Doctor, when the intention was for them to come up with the plan in numerical order.

■ In the shooting script, this point is made more clearly; the three Doctors draw their screwdrivers



“Allons-y!”

and click them on in a hero moment that ends lamely as the Tenth says, "So. Anyone got an idea?" The War Doctor *then* has his moment of inspiration.

The War Doctor has a brilliant idea how to save Gallifrey – then the Tenth Doctor has the idea, and the Eleventh Doctor says he has been thinking it for centuries.

■ In the shooting script, the Tenth and Eleventh Doctors don't also have the idea; instead the War Doctor has to explain it to them with the other Doctors asking questions.

The War Doctor thanks "Bad Wolf girl" for showing him the future he needed to see. She vanishes.

■ In the shooting script: 'Both the Tenth and Eleventh Doctors now looking wildly round the barn – God, she's not here, is she??'

The Doctors tell Clara that if Gallifrey disappeared, the Daleks would destroy themselves in their own crossfire. Gallifrey could be saved, frozen in an instant of time!

In the War Room, Androgar reports another message from the Doctor; 'Gallifrey stands', and the three Doctors appear as holograms.

■ In the shooting script, this action is divided into two scenes, one with the General and Androgar hurrying through the bunker, one with them entering the war room to see the Doctor's message.

■ The General's line, "Dear God, three of them! All my worst nightmares at once!" recalls the Brigadier's line from *The Three Doctors*: "Three of them. I didn't know when I was well off."

The Doctors explain that they have a fairly terrible plan that almost certainly won't work. They're positioning their TARDISes at equidistant intervals around the globe.

■ In the shooting script, the Eleventh Doctor's TARDIS is seen 'gently rotating in the skies' above a mountain range. The Tenth's is above a desert while the War Doctor's is above the sea.

The Eleventh Doctor tells the General they intend to use their TARDISes to freeze Gallifrey in a single moment in time and place it in a pocket universe.

■ In the shooting script, the General exclaims, "Ready to do *what*, in Omega's name??"

■ Parts of this scene were cut during editing; after the Eleventh's line about hope, the War Doctor apologises, saying, "I'm sorry, it's all we've got," and the Tenth adds, "But frankly, it isn't half bad." The General then protests, "It's delusional, it can't be done. To freeze every detail of a whole planet, it's impossible." "My TARDIS could do it," says the Eleventh.

■ 'Pocket universes' had previously been introduced in *Hide*.

■ If you look carefully in some shots you'll see that the Eleventh Doctor has Matt Smith's watermarked copy of the script for *The Day of the Doctor* on the TARDIS console.



Time for a cup of tea.

The Eleventh Doctor explains he's been making the calculations for all his lives... and all the other incarnations of the Doctor (William Hartnell, Patrick Troughton, Jon Pertwee, Tom Baker, Peter Davison, Colin Baker, Sylvester McCoy, Paul McGann and Christopher Eccleston) arrive in their TARDISes!

■ The idea that the Doctor has been making the calculations over hundreds of years cleverly echoes the idea of the sonic screwdriver spending centuries to calculate the exact harmonic resonance of the cell door seeded earlier.

■ The clips of the Doctors in their TARDIS control rooms came from *The Dead Planet* (1963), *The Tomb of the Cybermen* Episode 1 (1967), *Colony in Space* Episode One (1971), *Planet of Evil* Part Four (1975), *Frontios* Part One (1984), *Attack of the Cybermen* Part One (1985), *Battlefield* Part One (1989), the 1996 TV Movie (used both for shots of Sylvester McCoy and Paul McGann) and *The Parting of the Ways* – the Eccleston Doctor saying, "And for my next trick."

■ The audio clips of the Doctors came from *The Seeds of Death* Episode Three (1969) ("Good luck"), *The Three Doctors* Episode One ("Stand by"), *The Three Doctors* Episode Four ("Ready"), *The Five Doctors* ("Soon be there"), *Battlefield* Part One ("Across the boundaries that divide one universe from another") and *Attack of the Cybermen* Part One ("Just got to lock on to his co-ordinates"). In addition, actor John Guilor delivered new dialogue for the First Doctor.

■ As this scene was pieced together using existing footage and dialogue, the shooting script is understandably vague on the details: 'Now cutting round the various TARDIS interiors (however we fake this up, with footage, or doubles) seeing all the various Doctors racing round their consoles.'

The dialogue is, "Calculation commencing," by the 'Hartnell Doctor', "Still going," by the 'Troughton Doctor' and, "Calculation continues," by the 'Pertwee Doctor'.

"I didn't know when I was well off. All twelve of them!" exclaims the General. "No, sir," says Androgar. "All thirteen!" The next incarnation of the Doctor (Peter Capaldi) is here too!

The Daleks increase their fire power. The Eleventh Doctor cries "Geronimo!!", the Tenth Doctor cries "Allons-y!!" and the War Doctor says "Oh, for God's sake. Gallifrey stands!" Gallifrey disappears and the Daleks are destroyed!

■ Exactly as described by the Doctor in *Dalek* – "The entire Dalek race wiped out in one second" – but as a Dalek craft whizzes past the camera, we can see that some got away, explaining their subsequent appearances in *Dalek* and *Bad Wolf/The Parting of the Ways*.

■ In the shooting script as we pull out from Gallifrey we hear all the other Doctors saying "Gallifrey stands!", pull out past all the Dalek ships and their blasting energy rays, until Gallifrey is just a tiny dot, and then: 'BOOOOM!!!!' The biggest and most terrible 3D explosion ever witnessed.'

Later, the three Doctors and Clara are back in the National Gallery, where the Gallifrey Falls painting has been given its own special viewing room. The War Doctor says farewell to Clara and his successors and departs in his TARDIS.

■ A couple of lines – Clara pointing out that "something happened. And at least the Daleks blew up," and the War Doctor replying, "At least they did that," – were cut during editing. ►



■ In the 18 March draft, the War Doctor kisses Clara goodbye. "Apparently, I'm going to be doing a lot more of that in the future." "Not on my watch," Clara says firmly.

In his TARDIS, the War Doctor begins to regenerate.

■ This scene was a late addition to the script, made on 11 April. The Doctor's line "wearing a bit thin" echoes the First Doctor's explanation for his imminent regeneration in *The Tenth Planet* (1966), suggesting that this regeneration is also the result of age or fatigue. His concern about having conspicuous ears sets up the Ninth Doctor's comment, "Could've been worse. Look at the ears," when seeing his reflection in *Rose*.

■ Although we cut away before the regeneration is completed, it is just possible to glimpse Christopher Eccleston's eyes (composited from a publicity photograph for *Rose*).

The Eleventh Doctor tells the Tenth Doctor that he knows his fate is to die on Trenzalore in battle.

■ Having visited Trenzalore and seen his grave in *The Name of the Doctor* (2013), the Eleventh Doctor returns to Trenzalore in the next episode, *The Time of the Doctor*.

■ The Tenth Doctor's line that his future is in safe hands echoes *The Five Doctors*, where the First Doctor says, "It's reassuring to know that my future is in safe hands."

The Tenth Doctor leaves in his TARDIS.

■ ... saying "I don't want to go", a reference to his final words in *The End of Time* Part Two.

■ In the 18 March draft, after her line about the Doctor's big sad eyes, Clara told him, "By the way, you used to be really hot." "Did I?" says the Eleventh. "Can't say I care much. Why would I care about that kind of thing?" Clara heads away, saying, "Really hot!"

Clara tells the Eleventh Doctor that an old man was looking for him then leaves him alone with the painting. The Doctor is joined by the Curator (Tom Baker).

■ Only described in the shooting script as: 'a familiar, booming voice, not heard in many years.'



A familiar face from the past...

'The Curator is only described in the shooting script as: "a familiar, booming voice, not heard in many years."'

The Curator tells the Doctor that everybody has got the title of the painting wrong. It's not *No More or Gallifrey Falls*; it's *Gallifrey Falls No More*. So Gallifrey is still out there!

■ The Curator's line about revisiting old favourites and his dialogue from "perhaps I was you", were added in the 'Pink Revision'. In the shooting script, he is about to leave when he turns to the Eleventh with a twinkle and simply says, "If I were you."

We see the Eleventh Doctor stepping out of the TARDIS to stand alongside his earlier incarnations.

He dreams about where he's going: "Home, the long way round."

■ This sequence was revised repeatedly. In the shooting script, the dialogue is largely the same, but we see a low shot of the TARDIS as the doors open and a pair of feet emerge - by the costume, William Hartnell's feet. They ascend some spiral stairs and become Patrick Troughton's feet, and the each time he passes something, or passes through a shadow, he

becomes costumed as the next Doctor: 'Pertwee, Tom, Peter, Colin, Sylvester, Paul, NEW FELLA, Chris, David...'

■ In the 'Pink Revision' draft of 29 March, the scene was changed to 'a gallery, not unlike the Under Gallery. A shadowy figure is passing along the corridor - the Eleventh Doctor. This is slow motion, dream-like. As he continues, we see the painting he's passing. All the Doctors, Hartnell, then Troughton, then Pertwee... Tom, Peter, Colin, McCoy, McGann - now a painting that's been turned to the wall. The Eleventh Doctor reaches over, turns the painting round - the Other Doctor, now redeemed.' He then ascends a short staircase, at the top of which are the police box doors. He steps out 'on to a cloud in the night sky, very much like the one in *The Snowmen* (2012)' and we pull back from the Eleventh Doctor's happy face 'to reveal all the Doctors standing there, lined up along the cloud, as if for a curtain call'.

■ The Doctor's return to Gallifrey was surprisingly swift; in *Hell Bent* he finds it at the extreme end of the time continuum, near the end of the universe itself. **DWM**



12 incarnations of one Time Lord line up to take a bow.

FURTHER INFO



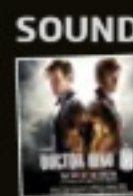
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The DWM review

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MISSING IN ACTION!

FIRST BROADCAST

29 October 1966

The Tenth Planet

Episode 4

The First Doctor's fatal clash with the Cybermen is missing its final episode. But why should we care?

REVIEW BY **RICHARD ATKINSON**

Early on, **DWM** was mad for William Hartnell. Each week esteemed *Who*-historian Jeremy Bentham would obsess over those early adventures with the Sensorites and the Zarbi and Richard the Lionheart. Thirteen long years passed between the broadcast of the First Doctor's final story and the advent of *Doctor Who Weekly* and in the interim Hartnell passed away, but his episodes – and the last one in particular – have remained a source of fascination for the magazine's readership ever since.

Issue 108 – dated January 1986 – marked the arrival of the year in which 1966's *The Tenth Planet* is set. A coincidence for sure, but Hartnell is there on the cover, standing back-to-back with the then-current Doctor, Colin Baker. Inside, there's an interview with Derek Martinus who directed the story. "I quite liked the old boy," said Derek commenting on how Hartnell could be difficult. "He warmed to me, and I to him."

I don't know what you make of William Hartnell. There's no doubt that his legendary status, conferred by originating so many aspects of the Doctor's character, was consolidated by circumstance. If you overlook a quick pit stop in the Stone Age, he opens battling the Daleks, and in his last four weeks we are introduced to *Doctor Who*'s only other major league baddies – the Cybermen. Infamously, his last episode is one of the episodes lost by the BBC, but perhaps this premature conclusion to his tenure does him a favour. If you're among those who feel Hartnell's performance lacked focus and was eclipsed by

his successors', then this loss adds an air of mystery to what might otherwise be a damp squib. Conversely, if you find Hartnell to be a source of unpredictable delight at the

heart of all those early stories, then what could be more tantalising than not knowing *exactly* how his last 25 minutes played out?

The Tenth Planet Episode 4 is, admittedly, the least mysterious of all the missing episodes. Broadly speaking, all of its characters can be seen in the existing three parts, and with the exception of the cell in the Cybermen's spaceship, the sets are covered too. In addition to an off-air audio recording, we have telesnaps illustrating the visual content of key moments. A smattering of short clips also survives: the regeneration in all its glory, preserved on an episode

of *Blue Peter*, and some eerily blurred 8mm film clips recorded off the TV by a fan.

There's enough to suggest there's something special about the episode. The Doctor's plaintive cry "It's far from being all over!" echoes down through the decades. And even the more prosaic "keep warm" – his last ever line – when placed in this most significant of contexts, suggests affection and humanity. It's a beautifully understated goodbye to his friends; such a well-chosen farewell from a man whose words often lacked precision.

"Keep warm" isn't actually in the script, and a cynic might speculate that, along with his earlier reminder for Polly to take her coat, this kind of dialogue may simply have been devised to smooth continuity between the studio and scenes

already shot on film, where the cast members are wrapped up against the sub-zero temperatures of the Antarctic. (This might also offer a clue why an enfeebled Doctor rushes off on his own at the end.

Hartnell was on holiday when they filmed the 'exteriors' at Ealing, and so the strange

HOW YOU CAN EXPERIENCE THIS ADVENTURE...

Episodes 1-3 and an animated Episode 4: available on DVD (2013), out now

Telesnaps: *Doctor Who Magazine Special 34: The Missing Episodes – The First Doctor* (2013), available digitally from pocketmags.com

Audio soundtrack: *Doctor Who The Lost TV Episodes: Collection Three – 1966-67*, out now



ILLUSTRATION: BEN WILLISHER

conclusion to the story may have been arranged to limit the use of his stand-in, who in Episode 1 hides in long-shot beneath hat, cloak and scarf.) As scripted, the Doctor was meant to say "it's not over by a long way". We'll never know whether Hartnell carelessly paraphrased the line, or if he deliberately reworked these prophetic words during rehearsals into something more emphatic.

Doctor Who has frequently owed its success to happy accidents, but that's not enough on its own. 2013's origins drama *An Adventure in Space and Time* presents Hartnell standing ignored on the set of *The Tenth Planet* as he mournfully watches his time run out. From what I've heard I imagine instead that he was bullishly committed to getting the job done. It seems likely that Derek Martinus (who went on to direct a 'final' showdown with the Daleks, wrangle the Ice Warriors into shape, and introduce the Third Doctor in the beautifully filmic *Spearhead from Space*) also saw the potential in the script. Having found a way to communicate with each other, both director and star may have delivered much more than that is frustratingly out of reach.

As fans, we quite like the idea that this landmark in the show's history was profound, elegiac.

But although it's tempting to extrapolate spine-tingling, momentous snapshots and imagine a happy ending for this story, there is much about *The Tenth Planet* that is daft – the best example of which is the hilarious notion that the Cybermen's home planet Mondas is exactly the same as Earth... only upside down.

The Cybermen themselves walk a fine line between being unnerving and faintly obscene. They look like plastic-wrapped sex dolls with their dead eyes and pursed lips. Their speech is a bizarre, lilting drawl that seems to get stuck on every third word. Coupled with their slow operative gestures, these attributes combine to make them seem amusingly haughty.

The Cybermen may not have arrived fully formed, but it is nevertheless fascinating to see an early prototype of a much-loved monster. They're certainly entertaining to watch. They're hardly in Episodes 1 and 3 though, and although Krail, the leader of the first assault, gets some good coverage in Episode 2, most of his dialogue is exposition.



Director Derek Martinus gets the Cybermen ready for battle.

Not that he cares. The absence of Episode 4 means we don't get to see Gern, the self-professed controller of the Earth, make his big entrance at the United Nations in Geneva. It's not until the end, with the arrival of Krang and his troops at the Snowcap base, that we really get the Cybermen in action.

A precedent is set here. Like many of the Cybermen that would follow, this troop is fairly hopeless. It's all very well, freeing yourself from having to cope with the travails of love, pride, hate and fear, but you'd have thought they might have built some radiation shielding into their spacesuits. Or, at the very least, have some method of protecting themselves. Who knows what that's all about? They couldn't wait to shrug on the soldiers' fur cloaks, but they won't be seen dead in the base's standard issue radiation gear. To be charitable, they probably didn't think the humans would pull the control rods out of their nuclear reactor and wander around the base, holding them at arm's length with a pair of tongs. It would be great if we were able to see the

Cybermen bungling about, trying to smoke out the resistance – a scene encapsulated in a telesnap of the Doctor's companion Ben and co-conspirator Barclay hiding behind the door as a Cyberman peeps coyly through the inspection window.

The Cybermen fail to effectively intimidate their rivals. The Doctor's other companion, Polly,

gamely challenges their every move. Ben – who, for once, gets to be the hero – calls them "geezers" (or, as the script would have it, "geysers"), and it's no less incongruous when the Doctor insists on calling their leader "sir". It's only the base's commander, General Cutler, who provides any firm ground for them to play against. The Cybermen are, by their nature, cool-headed and affect a lack of concern about the whims of those around them. By Episode 4, Cutler is boiling over – his face drenched in sweat and his eyes blazing with anger. It seems unwise that such a trigger-happy, emotionally unstable man should be in charge, but he's an excellent counterpoint to the Cybermen. More really should have been made of his death. It's one of the villains' few triumphs, but played out instead as a reprieve for the Doctor.

The Tenth Planet is a mixture of the flawed and the bizarre, with the odd flash of genius here and there. Kit Pedler, *Doctor Who*'s first – and only – scientific adviser, bit off more than he could chew when he decided to write a TV script with no prior experience. Story editor Gerry Davis came to his rescue, but the second half was undermined by Hartnell falling ill. So it's no surprise that it's not perfect, but it's the kind of story that you can have fun with – it's almost certain to make you laugh at some point. And, while its last episode might not be a glorious conclusion to the First Doctor's reign, it is truly groundbreaking. It aspired to be an epic, apocalyptic adventure, and in doing so is an inspiration. And not just because of the regeneration. Years later, the idea of Cybermen landing all over the Earth would be dramatised in the climax to the Tenth Doctor's first series. In yet another finale two years after that, the Z-Bomb, a series of devices stationed around the world that can split the planet in two, would be re-tooled as the Osterhagen project. A seed of an idea, that finally blossomed as the Morpheus device in last year's *Sleep No More*, can be found if you go looking for clues about *The Tenth Planet* 4 in Gerry Davis' Target novelisation – where he describes the TARDIS' sleep compressor.

An excellent record of *The Tenth Planet*'s legacy is the cover of that book. Like Episode 4, the original artwork has sadly been lost – and so it couldn't be hung alongside artist Chris Achilleos' other *Doctor Who* paintings in the Target art exhibition (being held at London's Cartoon Museum until 5 June). Although, obviously, it was reproduced on thousands of book covers and so we can still enjoy it as it was meant to be seen. It captures the story so well, depicting the kind of image that those episodes sparked in people's imaginations. Mondas looms over the Earth, encircling the vulnerable planet in tendrils of crackling energy. The sky is lit up in a blaze of purple and pink. The Cybermen are there, rendered in contrasting turquoise hues, bar one in silhouette emerging stealthily from the background. In front, Krang looks over his shoulder and shoots a sassy look at Jarl, who pouts indifferently into the middle distance. It's spot on.

There are, undoubtedly, buried secrets – perhaps in a black-and-white print hidden in some private collector's stash of ancient film cans – but even without that possibility, *The Tenth Planet* has long fuelled the imagination. It won't be the last time you'll be reading about the story in these pages. **DWM**



'It's not until the end, when Krang and his troops arrive at the Snowcap base, that we get the Cybermen in action.'



General Cutler: the Polar opposite of the Cybermen.



Ben and Barclay play hide-and-seek with the Cybermen.

NOVEL

BBC BOOKS
RRP £12.99

In the Blood

Is 2016 the new 2008? For *Doctor Who* fans, it certainly feels a bit like that. With no adventures for the Twelfth Doctor until Christmas, David Tennant and Catherine Tate have stepped into the breach with a new series of Big Finish audios, and it's their hero shots adorning BBC Books' only currently scheduled *Doctor Who* novel of the year. If you wish really hard, Woolworths might come back, too.

While casual viewers are most likely to picture Tennant partnered with Billie Piper's Rose, the Doctor-Donna combination remains a firm fan-favourite. It's obvious from *In the Blood* that Jenny T Colgan numbers among those fans, so warmly does she evoke the relationship between Chiswick's best temp and her skinny spaceman – he a lightning rod of fizzing energy (at one point here Donna cautions him against going “Full Tigger”), she in her later, less-shrewish iteration, sharper of mind than tongue but still capable of being a ballbreaker when the fate of the universe depends on it.

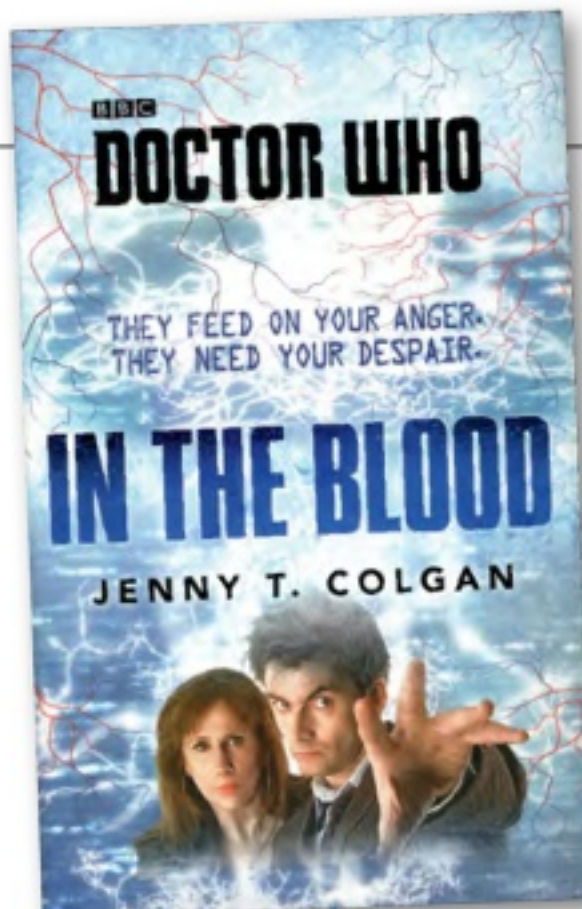
Far from being a period piece, though, *In the Blood* could scarcely be more zeitgeisty, its tale of an alien virus that attacks online trolls – feeding on the hatred and despair in cyberbullies everywhere – keying into one of the

great sadnesses of our age.

It's not just flammers, keyboard warriors and the tinfoil hat brigade Colgan has in her sights, either: the modish plot serves as an entry point for a broader satire of twenty-first-century living, encompassing such modern ills as smartphone addiction, celebrity worship, ‘safe spaces’, ‘wellness’ clinics, mindless shoot-'em-ups, professional offence-taking and a spiralling, clickbait-fuelled climate of fear and loathing. Plus, most disturbing of all, the TARDIS is requisitioned by a pair of hipsters for use as a pop-up artisan coffee shop. The horror.

If you don't come to *Doctor Who* in search of Swiftian satire, don't worry: *In the Blood* – a companion piece of sorts to Colgan's Tenth Doctor and Donna Big Finish audio drama *Time Reaver* – is also a big, daft, noisy adventure. Taking our heroes on a globetrotting mission from London to South Korea to the villain's secret lair in the South American jungle, it has the

WRITTEN BY Jenny T Colgan
FEATURING The Tenth Doctor and Donna Noble



feel and scale of a Bond movie – albeit with better jokes – complete with set-piece stunts like the Doctor taking the controls of a plummeting passenger jet and that classic 007 staple, a fight in a railway car.

Colgan proves adept at balancing such blockbusting action with lyrical, even musical prose, sometimes within the same sentence:

one sequence, in which we are privy to the Doctor's thoughts as he leaps clear of a train wreck, is as close to a cross between *Die Hard* and *Cider With Rosie* as you could ever hope to read.

Other elements are potentially more troublesome. Is it fair game, for example, to call out abusive trolls as overweight men in dirty sweatpants who live with their mums? What about all those nice, overweight men who live with their mums – isn't *Doctor Who* supposed to be their friend? The dating is slightly wonky, too: with the action contemporaneous to Donna's

time aboard the TARDIS, it's really a shade too early for smartphone zombies and Dalston hipsters; might it have been more effective to have her arrive five years into her future and discover the world has taken a sudden, alarming stumble into an era of shrill stupidity and questionable beards?

Niggles aside, though, this is a pacey, witty global thriller with no shortage of important things to say about the times we live in. Modern *Doctor Who* excels at illuminating the human condition with the lightest of touches – casually tossing out nuggets of wisdom while getting its breath back between monster attacks – and *In the Blood* is a fine example of the art.

There's a lovely passage where Donna meets a nurse who shares her observations since arriving in Britain – a nation worrying itself into an early grave over house prices and journey to work times, gorging on supersize portions, scrambling to acquire mountains of ‘stuff, stuff and more stuff’, and too busy staring at screens to look at their own children. These are serious matters given serious treatment. But we can't stop to dwell on them too long because this is *Doctor Who*, and Donna has a pressing appointment with an evil space octopus. *Allons-y!* **PAUL KIRKLEY**

'Jenny T Colgan warmly evokes the relationship between Chiswick's best temp and her skinny spaceman...'

TALKING BOOK

BBC AUDIO
RRP £25 (CD)

Cybermen: The Invasion

One of the saddest tragedies in *Doctor Who* history was the death of companion actor Ian Marter at the criminally young age of 42. A talented actor, as Harry Sullivan he provided stiff-upper-lipped support to the Fourth Doctor; and as a gifted writer he contributed nine acclaimed *Doctor Who* novelisations to the Target books range. One of the many gifts of *Doctor Who* is how it allows the work of those who are no longer with us to live on, and with *The Invasion*, BBC Audio gives another of Marter's novels the unabridged audiobook treatment.

Marter had a deft talent for evoking any era of *Doctor Who* in his prose, and *The Invasion* is a vibrant, almost pitch-perfect recreation of the later Patrick Troughton era. There's a lot going on in this epic Cyber

tale that suits the author's liking for visceral action, focussed around nefarious goings on at electronics giant International Electromatix and the machinations of its head, Tobias Vaughan. The notion of the Cybermen invading Earth using the influence of a global tech-giant feels remarkably contemporary, and with an embryonic UNIT at the heart of the action, there's a brisk military vibe driving the story.

David Troughton matches the tempo of *The Invasion's* prose in his excellent reading. It's a lovely touch having Patrick Troughton's eldest son bringing one of his father's prose adventures to life. Like his previous reading of *The Abominable Snowmen*, David sounds very comfortable and at home with the exercise. He naturally has some of his father's inflection in his speech

patterns, and by adding a touch of vocal gravel to the Doctor's dialogue, it's easy to imagine that Troughton Sr was standing next to him at the mic. The wide cast of characters is nicely distinct – you'll probably smile at Benton's West Country burr, or the archness of a deliciously louche Tobias Vaughan. It's an entertaining and heartfelt performance that matches the pace and richness of Marter's decidedly meaty prose.

As ever, sound design and music supports the reader brilliantly, *The Invasion* providing ample opportunity for some vivid action sequences. Marter's Cybermen hiss and click their way through the sewers, while UNIT troopers bung exploding

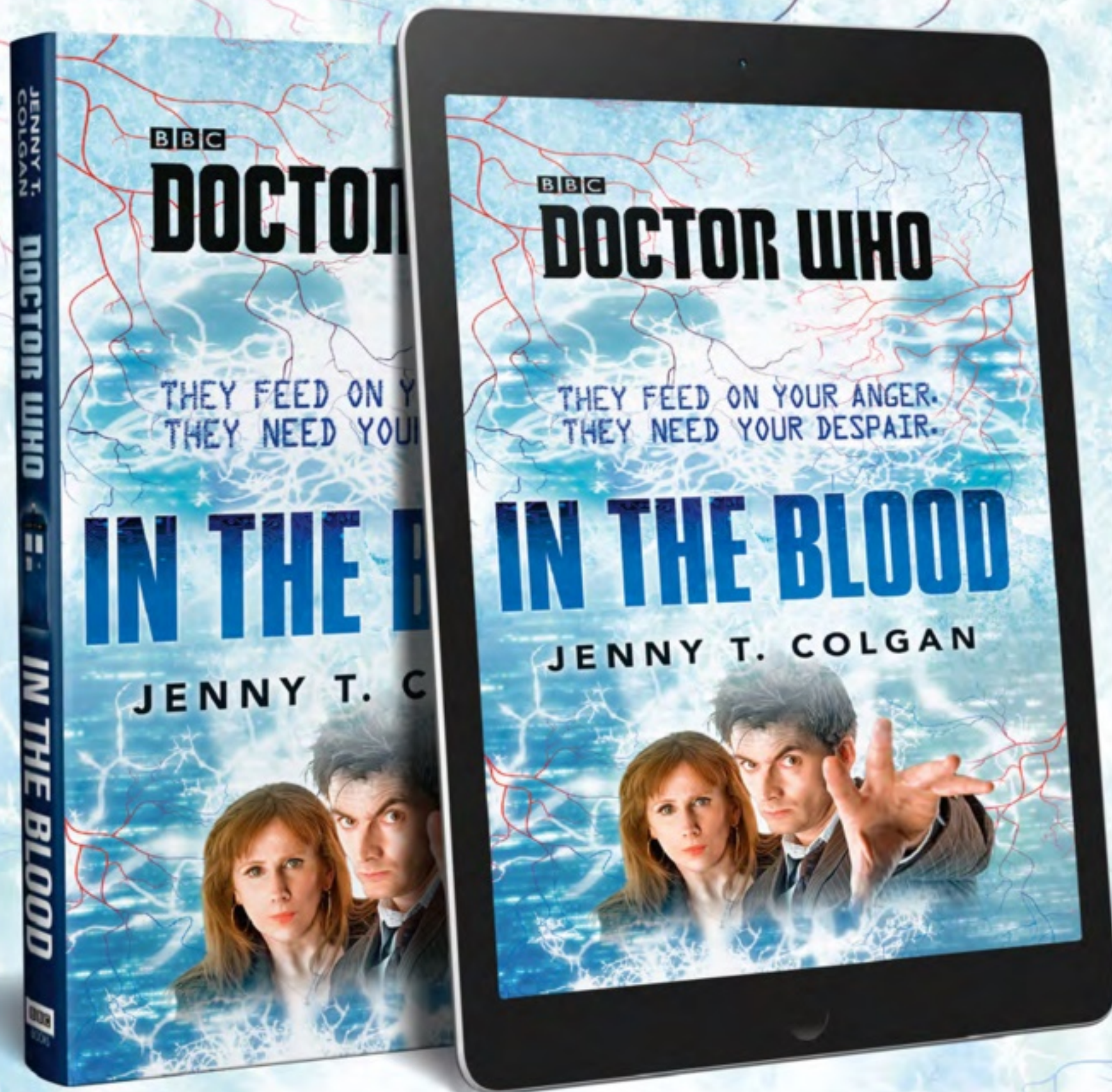


grenades around with abandon. As with the recent *Death to the Daleks* reading, Nicholas Briggs is on hand again, providing the necessary Cyber voices, the electronic tones of the controlling Cyber Module given a menacing undertone, helped along by the

menacing beats of transitional music.

This range of unabridged readings of the Target books rarely puts a foot wrong, and *The Invasion* continues a run of top quality titles for 2016. With *The Sontaran Experiment* due in July, that will leave just three of Ian Marter's *Doctor Who* novelisations yet to be released in this format. One hopes that BBC Audio will complete the set in due course, and if it wanted to add the excellent *Harry Sullivan's War* companion spin-off novel to its output, I for one would not be complaining. **MARK WRIGHT**

All over the world a mysterious sickness is spreading through the internet.



Can the Tenth Doctor and Donna save the world before it's too late?

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An original novel featuring the Tenth Doctor and Donna, as played by David Tennant and Catherine Tate.



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VINYL LP

DEMON RECORDS
RRP £24.99

Genesis of the Daleks

The 1979 BBC LP of *Genesis of the Daleks* was hugely important for fans of a certain age. Released at a time when repeats were rare, and home video was in its infancy, it was the first chance to take a TV story home with you, albeit abridged, and without the pictures.

Genesis wasn't the first *Doctor Who* story on record, it was pipped to the post by 1976's *The Pescators* – but its influence can't be underestimated. The LP helped seal the lasting reputation of a story unseen in the UK since 1975. It's arguable that we wouldn't have

Big Finish without it. It even proved an unlikely hit with DJs and producers, with samples popping up in all sort of unlikely places.

Re-released by Demon Records on TARDIS-blue vinyl for Record Store Day, complete with

a replica of the original cover (and even a facsimile BBC Records inner sleeve), it's a welcome blast from the past. For younger readers, sliding an LP from a sleeve, dropping the needle, and hearing the warm crackle

WRITTEN BY Terry Nation
FEATURING The Fourth Doctor,
Sarah and Harry

of vinyl might be a novelty – especially when a classic *Doctor Who* story comes out of the speakers, and you have to flip the disc halfway through. *Genesis* is Terry Nation's finest, darkest hour. It might be edited to fit the vinyl, but it works on

audio, and still holds up today. There's much to

enjoy in audio form; Tom Baker's sombre narration, the strains of crackling Dalek guns, Sarah Jane's scared yelps, the clipped tones of Davros and Nyder, and, of course, there's Tom's immortal "Do I have the right?" speech. The editing might be



eccentric, but it's pure distilled *Doctor Who*.

It's no wonder that *Genesis of the Daleks* is so beloved in LP form. It's a classic album. It's *Doctor Who*'s Greatest Hits.

MARTIN RUDDOCK

VINYL LP

SILVA SCREEN
RRP £24.99

Dr Who & the Daleks

This year's Record Store Day was a good day to be a *Doctor Who* fan. Among the many treats to be found in this year's list of exclusives is Silva Screen's lovingly packaged limited edition re-release of the original soundtracks to Aaru's 60s Dalek movies – Now in Colour! In two discs of translucent yellow vinyl, to be precise.

It's a lavish package, housed in a handsome gatefold sleeve, with illuminating new sleeve notes from Marcus Hearn, which cast light on two very different soundtracks by two very different composers. Malcolm

Lockyer's orchestral score for *Dr. Who & the Daleks* is symphonic and grand, and really benefits from Mark Ayres' sympathetic remaster from the original tapes. It's fascinating to

listen to such familiar music in isolation. It sounds reassuringly atmospheric and expensive, but the ponderous 'climbing' theme used by Lockyer for the trek to the

Dalek City gets a little wearing over several tracks.

Bill McGuffie's music from *Daleks' Invasion Earth 2150 A.D.* is just as memorable, but genuinely odd, made up mostly of some swinging

COMPOSED BY Malcolm
Lockyer and Bill McGuffie
CONTAINS Music from *Dr. Who
& the Daleks* and *Daleks'
Invasion Earth 2150 A.D.*



and occasionally quite berserk brass-driven jazz, occasionally augmented by bubbling electronic swirls from Barry Gray of *Thunderbirds* fame, who also provides sound effects. Gray's

effects can be heard throughout, the original tapes are long-lost, so the score is presented as heard in the film, with hissing Dalek guns, food machine bleeps, explosions, and other noises dubbed over McGuffie's frenetic drums and screaming brass. The package also rounds up the related singles and B-sides released at the time, along with Gray's isolated effects tracks, amusingly ending on six oddly therapeutic minutes of Dalek City atmosphere.

This release is a fun document of the bubble of Dalekmania, the first time *Doctor Who* went truly widescreen.

MARTIN RUDDOCK

'Malcolm Lockyer's score for *Dr Who and the Daleks* is symphonic and grand...'

DVD

REELTIME PICTURES
RRP £10 (DVD), £5 (download), £3 (stream)

Myth Makers: Nigel Robinson

Nigel Robinson's story is one to make most fans ache with envy. He was barely out of university when he was offered the gig of editing Target Books' *Doctor Who* range, with a hotline to the show's production office and lots of boozy lunches with 60s scriptwriters. For a fella who'd spent his childhood making his own *Doctor Who* comics and scribbling his own stories, he was living the fan dream decades before it became A Thing.

In the dark days before BBC Video, DVD and the Horror Channel, Target books were the *Doctor Who* fan's window to the past. It was always a range that needed the curation of someone who gave a damn and under

Robinson's stewardship the books, which before him had been churned out regularly, if passionlessly, became ever more essential.

It's refreshing to see the *Myth Makers* series turn its attentions to someone whose *Doctor Who* career story isn't as well-chronicled. As the first editor of the *Doctor Who* range who actually knew what a Tissue Compression Eliminator was, he cared enough to reach out to as many of the original writers as possible to flesh out their TV stories in novel form. Whereas the pre-Robinson era had seen Terrance Dicks take on



the lion's share of novelisations, the mid-1980s saw other voices join the Target choir. And where Robinson couldn't convince the original writer, Terrance was still on call, along with Ian Marter, once television's Harry Sullivan, who was, by now, Robinson's go-to guy for 'blood and guts' adaptations.

Robinson remains justly proud of his achievements in jettisoning the range's ratty-looking photo covers and in persuading old-time scribes like Donald Cotton and Victor Pemberton to dredge out their old scripts for an 80s airing, and remains frustrated that WH Allen, Target's publishers, nixed the short-lived *The Companions of Doctor Who* spin-off range after only three novels.

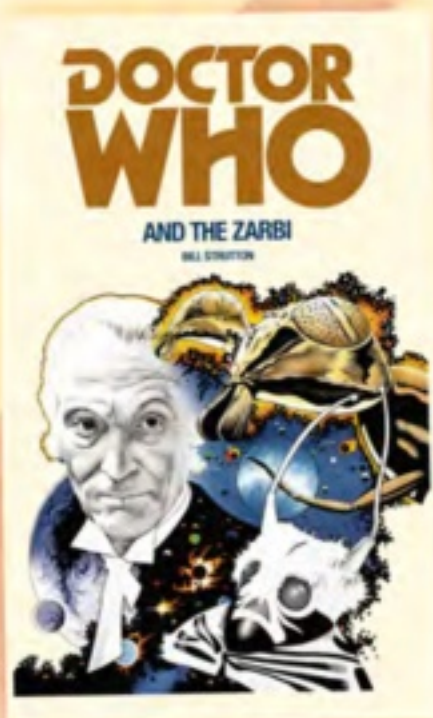
Robinson's time at Target may seem as distant as the Roman Empire to younger fans. In a webless age, Robinson would tear out pages of *Doctor Who Magazine* as reference

for his cover artists, when he couldn't get hold of a dodgy eighth-generation VHS copy (which was most of the time), while tracking down long-dormant TV writers took a fair bit of old-school detective work. The interview covers Robinson's literary career from those early editing jobs (his first gig was proofreading *Kinda* in 1984), through his own novelisations (he tackled *The Sensorites*, *The Time Meddler*, *The Edge of Destruction* and *The Underwater Menace*) to his recent work with Big Finish.

He left Target in the end because his WH Allen bosses were unenthusiastic about his plans to introduce more original fiction and factual books. "I was banging my head against a very hard brick wall," he says here. Yet when, after *Doctor Who*'s TV life ended in 1989, WH Allen did eventually begin its own range of original novels, Nigel Robinson was one of the first people they called.

STEVE O'BRIEN

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To help celebrate 500 issues of **Doctor Who Magazine**, those lovely people at BBC Worldwide have provided us with over £500 worth of DVDs and Blu-rays to give to one lucky reader! This mammoth haul includes every single episode of the series from 2005 to the present day, plus a wealth of essential classics featuring all of the first eight Doctors!

All this could be yours:

Blu-rays of...

- *Spearhead from Space*
- *The Complete Series 1-7* box set
- *The Day of the Doctor*
- *The Time of the Doctor*
- *The Complete Eighth Series* box set
- *The Complete Ninth Series* box set

... and DVDs of...

- *The Beginning* box set (containing *An Unearthly Child*, *The Daleks* and *The Edge of Destruction*)
- *The Aztecs* Special Edition
- *The Dalek Invasion of Earth*
- *The War Games*
- *The Tenth Planet*
- *The Enemy of the World*
- *The Web of Fear*
- *Inferno* Special Edition
- *The Claws of Axos* Special Edition
- *Day of the Daleks* Special Edition
- *The Green Death* Special Edition
- *Planet of the Spiders*
- *Robot*
- *The Ark in Space* Special Edition
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- *The Key to Time* box set (containing *The Ribos Operation*, *The Pirate*

Planet, *The Stones of Blood*, *The Androids of Tara*, *The Power of Kroll* and *The Armageddon Factor*

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- *New Beginnings* box set (containing *The Keeper of Traken*, *Logopolis* and *Castrovalva*)
- *The Visitation* Special Edition
- *The Five Doctors* Special Edition
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- *Vengeance on Varos* Special Edition
- *The Trial of a Time Lord* box set
- *Remembrance of the Daleks* Special Edition
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- *Revenge of the Cybermen/ Silver Nemesis* box set
- *Revisitations 1* box set (containing *The Talons of Weng-Chiang*,

The Caves of Androzani, and the TV Movie)

- *Revisitations 2* box set (containing *The Seeds of Death*, *Carnival of Monsters* and *Resurrection of the Daleks*)
- *Revisitations 3* box set (containing *The Tomb of the Cybermen*, *The Three Doctors* and *The Robots of Death*).

To be with a chance of winning this fantastic prize, simply answer this:

What was the very first Doctor Who story to be released on DVD?

- ☐ A *The Five Doctors*
- ☐ B *Revenge of the Cybermen*
- ☐ C *An Unearthly Child*





WIN!

BBC AUDIO BUNDLE

Thanks to the generosity of those charming folk at BBC Audio, a massive 20 CD titles from their wonderful *Doctor Who* range, worth hundreds of pounds, are up for grabs for one lucky reader! The prize includes talking books, soundtracks of missing episodes, original audio adventures and more!

All this could be yours:

- Twelfth Doctor audio originals *The Gods of Winter*, *The House of Winter*, *The Sins of Winter* and *The Memory of Winter*
- Talking books *The Space Museum*, *The Massacre*, *Death to the Daleks*, *City of Death*, *The State of Decay*, *Frontios*
- *Royal Blood*, *Big Bang Generation*, *The Blood Cell*, *The Crawling Terror*,

The Drosten's Curse and Corpse Marker

- TV soundtrack box set *The Lost TV Episodes Volume One* (containing *Marco Polo*, *The Reign of Terror*, *The Crusade*, *Galaxy 4* and *The Myth Makers*)
- *Doctor Who at the BBC - Lost Treasures*
- *Doctor Who Sound Effects*
- *Genesis of the Daleks*

To be in with a chance of winning this amazing bundle of BBC Audio goodies, simply answer this question:

On what formats are BBC Audio's titles usually available?

- ☐ A CDs and downloads
- ☐ B 8-track cassette tapes
- ☐ C Wax Cylinders

WIN!

VISIT BIG FINISH – AND MEET THE DOCTOR!

Big Finish Productions has a once-in-a-lifetime prize on offer for one lucky **DWM** reader... the opportunity to go and see the recording of a Big Finish *Doctor Who* audio! The winner will be the guest of the Big Finish team and meet the cast and crew of the audio, including the Doctor himself. They may even be treated to one of Big Finish's famous lunches!

Fancy going along? Of course you do! Then simply answer this correctly to be in with a chance:

What was the name of the first-ever Big Finish *Doctor Who* story?

- ☐ A *The Sirens of Time*
- ☐ B *The Sirens of Crime*
- ☐ C *The Sirens of Grime*

Please note: The Big Finish studio visit will take place in the south-east of England. Accommodation and transport are not provided as part of the prize. The date of the visit will be arranged to be at a time convenient to both the winner and Big Finish. If the winner is under 18 then they must be accompanied by their parent or guardian.

Who might you meet?
Peter Davison, Janet Fielding and Sarah Sutton...



... or Colin Baker and Miranda Raison...

... or Sylvester McCoy, Sophie Aldred and Bonnie Langford...



... or Paul McGann and Hattie Morahan? Or maybe someone else...?

TO ENTER – VISIT www.doctorwhomagazine.com/competitions

TERMS AND CONDITIONS: The competition will open on Thursday 26 May. Entries must be received by **DWM** by midnight on Wednesday 29 June 2016. One entry per person. Entrants must be resident in the UK. The competitions are not open to employees of *Doctor Who Magazine* or the printers, or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter.

Coming SOON >

We talk to the creative talents behind the upcoming *Doctor Who* releases...

AUDIO DRAMA

BIG FINISH

RRP £14.99 (CD), £12.99 (download)

The Two Masters

RELEASED 30 JUNE

IN A NUTSHELL: The future is dying. All over the universe, gaps are beginning to appear, portents of the end of everything. Only three beings might prevent it. One Doctor. Two Masters. What could possibly go wrong?

Two incarnations of the Master have been causing trouble for different Doctors in Big Finish's latest trilogy, and for the grand finale, the Seventh Doctor must deal with them both.

"The Geoffrey Beevers Master is usually quite desperate and crazy, and looking for something to sustain his life," observes *Two Masters* writer John Dorney, of the decaying incarnation established on screen in 1981's *The Keeper of*

Traken. "He's unrelentingly dangerous. We've slightly veered away from that the more he's been used in the Tom Baker audios, but there is still that sense that he is the most 'stone-cold killer' out of them. There is a real nastiness that I wanted to bring out.

"The Alex Macqueen Master is much more operatic and theatrical, and enjoying himself," he continues, of the version introduced in 2012 audio *Dominion*, "but he does still have that ability to turn on a sixpence. He has a bit more of a lease of life – just alive and enjoying being the Master, delighting in the chaos he causes!

"I think that they offer an interesting contrast to each other, because they are both the Master at very, very different points in his life. Much as with a multi-Doctor story, they're not necessarily going to get on when you put them in the same room. That was something I very much enjoyed playing around with."

John's written for the character before, but his previous Master scripts kept killings to a minimum. "That was something I was willing to start doing a bit here – having him go round murdering as many people as possible!" he laughs. "If he isn't killing people, it slightly loses the danger of the character. It's that thing with recurring villains – how do you keep them being a threat? I think having them be as ruthless as possible is a good way of dealing with that!"

The Two Masters also brings back the Rocket Men, space pirates from several previous audios. "I'd written 'space pirates' in the synopsis, and

when I started writing it, I had no idea what to do with them," John admits. "Almost every variation has been done. It took me a good few days before I thought, 'Hold on, haven't I already got some space pirates of my own?'"

But John wanted to keep the Rocket Men's chronology in sync with the Doctor's, and their encounter with the Fourth Doctor – 2015's *Requiem for the Rocket Men*, which also featured the Master – had felt like an ending. "So it's a run-down bunch of the leftover Rocket Men, who have none of the infrastructure and none of the support that the previous Rocket Men had," he explains. "It's the equivalent of the Cybermen in *Revenge of the Cybermen* [1975] – they're a bit lost, out there in the universe, trying to make their way. They meet the Master for the second time, and that's not going to turn out well, because the Master is still at the height of his powers..." **DAN TOSTEVIN**

AUDIO DRAMA

BIG FINISH

RRP £10.99 (CD), £8.99 (download)

The Trouble with Drax

RELEASED 30 JUNE

IN A NUTSHELL: When the TARDIS is dragged out of the space-time vortex, its crew members aren't best pleased to see the Doctor's old schoolfriend, the somewhat crooked, not exactly honest, wheeler-dealer cockney Time Lord known as Drax...

In 1979's *The Armageddon Factor*, viewers were introduced to an old schoolfriend of the Doctor's.

"Drax is really interesting, because he's one of these characters that I've always known about, been quite interested in and quite excited by – and yet he's never really done much," observes writer John Dorney. "In the TV series, he's in two episodes – can't be more than about 25 minutes in total – and as far as I'm aware, across the whole of spin-off fiction, he's just in one or two books. It's a shame, really, because he's a lot of fun."

The Trouble with Drax – a new audio story for the Fourth Doctor and Romana, written by John – aims to fill the void, by putting Drax centre-stage.

"Ideally, if you're writing a story about a recurring character, you should be aiming as far as possible to make it about them," John suggests. "You almost want it to be the definitive story about that particular character. I don't think I've always achieved that – I think the closest I've probably come is [2010 audio] *Solitaire*, dealing with the Celestial Toymaker – but Drax is one like that. I wanted to write a story that you couldn't do with anyone other than Drax, so it's a very Drax-centric story, just seeing what he could do."

"It's an interesting contrast; they're at different points in the Master's life."

JOHN DORNEY WRITER



Alex Macqueen, Sylvester McCoy and Geoffrey Beevers – two Masters, one Doctor!

IN THE SHOPS...

Your guide to the *Doctor Who* books, audios and magazines available soon...

MAY

THURSDAY 26 MAGAZINE

■ *Doctor Who Adventures*
Issue 15 Panini, £3.99

TUESDAY 31 AUDIO DRAMAS

■ *The Tenth Doctor Adventures: Technophobia* by Matt Fitton; *Time Reaver* by Jenny T Colgan; *Death and the Queen* by James Goss. Big Finish – available as a limited-edition set for £30 (CD), £25 (download) or individually for £10.99 (CD), £8.99 (download)

■ *Gallery of Ghouls* [Fourth Doctor] by Alan Barnes. Big Finish, £10.99 (CD), £8.99 (download)

■ *Vampire of the Mind* [Sixth Doctor] by Justin Richards. Big Finish, £14.99 (CD), £12.99 (download)

■ *Gallifrey: Enemy Lines* [Romana, Leela, Ace] by David Llewellyn. Big Finish, £14.99 (CD), £12.99 (download)

■ *Torchwood: Ghost Mission* by James Goss. Big Finish, £9.99 (CD), £7.99 (download).

AUDIO READING

■ *This Sporting Life* [First Doctor] by Una McCormack. Big Finish, £2.99 (download)

JUNE

WEDNESDAY 1 BOOK - PARTWORK

■ *Doctor Who: The Complete History Issue 20* Panini, £9.99

THURSDAY 2 TALKING BOOKS

■ *The Claws of Axos* [Third Doctor] by Terrance Dicks BBC Audio £20

■ *Scream of the Shalka* [by Paul Cornell BBC Audio £20



BOOK - SHORT STORIES

■ *The Legends of River Song* by various BBC Books, £9.99

WEDNESDAY 15 BOOK - PARTWORK

■ *Doctor Who: The Complete History Issue 21* Panini, £9.99

THURSDAY 23 MAGAZINE

■ *Doctor Who Adventures*
Issue 16 Panini, £3.99

WEDNESDAY 29 BOOK - PARTWORK

■ *Doctor Who: The Complete History Issue 22* Panini, £9.99

THURSDAY 30 MAGAZINE

■ *Doctor Who Magazine*
Issue 501 Panini, £5.99

AUDIO DRAMAS

■ *The Trouble with Drax* [Fourth Doctor] by John Dorney. Big Finish,



£10.99 (CD), £8.99 (download)
■ *UNIT: Shutdown* by various. Big Finish, £20 (CD, download)

■ *The Second Doctor: Volume One* [Second Doctor] by various. Big Finish, £20 (CD), £15 (download)

■ *The Two Masters* [Seventh Doctor] by John Dorney. Big Finish, £14.99 (CD), £12.99 (download)

■ *Torchwood: Moving Target* by Guy Adams. Big Finish, £9.99 (CD), £7.99 (download)

AUDIO READING

■ *Lost and Found* [Second Doctor] by Penelope Faith. Big Finish, £2.99 (download)

What does a Drax-centric story feel like? "You've got to do a romp, really, and that's what I'm aiming for with it," says John. "You've got a cockney wheeler-dealer geezer Time Lord – you can't take that one too seriously! So I just wanted to have a lot of fun with it."

Ray Brooks inherits the title role from the late Barry Jackson. "You want to allow the actor to bring quite a bit of themselves to it, so the writing is broadly similar," explains John. "There's probably a slightly more playful quality, I'd say, to the Brooks Drax, though he's still got all of the dodginess. He's got himself in trouble, which is probably not a shock, and he needs the Doctor's help. He's got a slightly awkward edge – I think that's the thing with the new Drax. He backs himself into corners. He will inevitably get in trouble, always of his own making, and he will just keep talking and screw things up for himself. He thinks he's got the gift of the gab – but he doesn't. He thinks he can get himself out of any situation – but he can't."

Amid the silliness, there are lots of twists and turns to the story. "In a way, it's quite complicated and intricate," nods John, "and trying to find a way of making that comprehensible was a lot of fun! It was one of the few scripts where I sent it to other people, just to double-check that it all made sense and hung together, and twists worked when they needed to. I had to go for a lot of long swims and walks, just thinking it through." **DAN TOSTEVIN**



Ray Brooks, Miranda Raison, Tom Baker and John Challis.

AUDIO DRAMA

BIG FINISH

RRP £20 (CD), £15 (download)

The Second Doctor: Volume One

RELEASED 30 JUNE

IN A NUTSHELL: A new four-disc release featuring four tales starring companions associated with the Second Doctor's era...

As the Second Doctor's longest-serving companion, Jamie McCrimmon grew from an eighteenth-century piper into an experienced time-traveller.

"He does change a lot," observes Frazer Hines, who plays Jamie. "He gets a bit more *au fait* with things like electric lights, and there are words that he gets used to. When he's with Ben and Polly, he raises his voice a lot higher, and he's not so worldly wise, but by the time he's ended up with Zoe, his voice is not so inquiring all the time."

This tenth series of *The Companion Chronicles* – four new tales, released as *The Second Doctor: Volume One* – showcases Jamie's development by visiting him at key moments throughout his tenure, starting with John Pritchard's *The Mouthless Dead*.

"When they first meet, Jamie and Ben really don't get on," points out incoming producer Ian Atkins, "and then later on, they do, but you haven't had the story where they've reached some sort of middle ground. That gave us our first story."

"I wanted to do something involving railways," explains John, "because my grandfather was a station master. I found railways interesting."

Unusually, three companions feature in *The Mouthless Dead*, with Elliot Chapman and Anneke Wills accompanying Frazer as Ben and Polly.



Elliot Chapman and Anneke Wills.

"But it's still narrative, and it's still that concentration on one character," says director Lisa Bowerman, "so it's intense enough in terms of exploration of the characters to make it a *Companion Chronicles* story."

Ian's *The Story of Extinction* is narrated by Deborah Watling as Victoria.

"There's not a lot of time between Victoria and Jamie coming on board the TARDIS, so I think they understand each other," Ian suggests. "I'm interested in the fact that they must have said, 'Is this going to be us for the rest of our lives? We don't know if we're going to get home. We have more in common with each other than anyone else we'll ever meet.' So I wanted to explore that."

Wendy Padbury (Zoe) joins Frazer for *The Integral*, written by David Bartlett.

"The idea was that Jamie would come to understand aliens from a more sympathetic perspective," David explains. "Ian felt that he was very good at fighting them, and seeing them as the bad guys, but didn't really have any insight to the fact that maybe not all aliens were the same."

Rob Nisbet's *The Edge* concludes the set.

"I wanted a story that basically summed up everything that Jamie had come through, and showed him standing on his own two feet," explains Ian. "*Doctor Who* is at its best when it takes someone, makes them question themselves, and makes them better. And that's unquestionably what happens with Jamie." **DAN TOSTEVIN**

AUDIO DRAMA**BIG FINISH**

RRP £20 (CD/download)

**UNIT:
Shutdown**

RELEASED 30 JUNE

IN A NUTSHELL: Kate Stewart and her UNIT team investigate alien attacks on planet Earth in the new five-disc box set...

Fresh from defeating the Auton invasion of 2015's *Extinction*, Kate Stewart (Jemma Redgrave) and Osgood (Ingrid Oliver) are back for a second series of *UNIT*.

"*Extinction* was a global action threat – the whole world was aware that the Autons were going to take over," says writer Matt Fitton, "but with *Shutdown*, we're coming at it from a slightly different angle – it's more of a conspiracy thriller. It's much more shadowy, and UNIT is being set against itself, looking for traitors in the midst."

The first episode, Matt's *Power Cell*, introduces energy tycoon Felicity Lyme, played by Alice Krige.

"We needed a human potential threat," Matt explains. "Unlike the villain in the first series, she's got no alien influence – she's out for herself."

The middle instalments are written by Andrew Smith: *Death in Geneva* sends Kate and Osgood to UNIT's oft-discussed international headquarters in Switzerland, while *The Battle of the Tower* showcases its British base.

"I visited the Tower of London," Andrew explains. "It was invaluable, because although you can look at maps and diagrams, you don't really get a sense of scale. I decided the Jewel Room would be a nice place for Osgood to try on the coronation crown."

Andrew's episodes introduce Sir Peter Latcham, Minister for Energy and Environment.

"When a minister comes into a room, they're used to people just doing what they want," smiles Andrew, "but Kate doesn't! He tries to give her a dressing-down, and she just doesn't take it."

Matt returns to script the grand finale, *Ice Station Alpha*, which resolves the threat throughout *Shutdown* – the Tengobushi, a caste of ninja assassins.

"We were working on the idea of this very zen-like, massively powerful alien species," Matt explains. "They're so powerful they can dictate who should and who should not have what technologies. The basic idea of the Tengobushi as assassins was our starting point, and then we came up with the overall Kamishi race and the layers within that."

What makes these new monsters dangerous?

"They're able to very calmly apply rules of logic, and coldly decide on whole planets' fates," says Matt. "They see themselves as gods, and place themselves in that role when deciding who should live and who should die in the universe..."

DAN TOSTEVIN

"Suzie Costello wants to be the hero... but she can't be, because morally she's not very good."

GUY ADAMS WRITER

AUDIO READING**BIG FINISH**

RRP £2.99 (download)

Lost and Found

RELEASED 30 JUNE

IN A NUTSHELL: London, 1948. Ben and Polly have arrived with an old friend with a new face. But they're not the only visitors. A war is being fought, in a department store, and they are in the middle of it...

Penelope Faith makes her *Doctor Who* debut with a *Short Trips* adventure for the Second Doctor.

"I had free rein to pick any of the Doctors," she recalls, "and I went straight to Number Two, because he's the one that I remember the most clearly watching at the time."

Asked to write for Anneke Wills as narrator, Penelope researched what had been established about her TV character, Polly. She explains: "There was a line on the TARDIS Wiki that said that when Polly was a child, she came on a trip to London with her mother to Fortnum & Mason, and got lost. That was like, 'Ooh, that's great – there's the story.'"

With the setting now changed to Henrik's, and an alien conflict underway in its aisles, that event forms the basis of *Lost and Found*.

"The TARDIS lands in London in 1948, when Polly would have been six, on the day that she gets separated from her mother," Penelope reveals. "So, without giving too many spoilers, we have two Pollys – child Polly and adult Polly. Anneke was very moved by it, and was quite delighted with it."

"It's set early on in the Ben and Polly relationship," she adds. "My reference point for that was *Up the Junction*, the movie made in the 1960s with Dennis Waterman! It's all 'posh girl, cockney lad'. It was nice to be able to play with that."

Character and mood were Penelope's focus.

"I think there's a lot of character stuff, and I've tried to be atmospheric. I've tried to recreate what immediate post-war London would have felt like. Henrik's is not this big, glitzy department store – it's got boarded-up windows. There's a lot of stuff about the city rebuilding itself after the war. I'm very fond of that particular period of history myself so it was just nice to be able to go, 'Well, Doctor Who time travels – I can take him to a time that I really like writing about!'"

"Over the course of *Doctor Who*, if you take every individual story, some of them can be quite traumatic. If you went through that in real life, that's some serious trauma you've been through. How do you recover from the adventure that you've just had? I quite like looking at that, as well..." DAN TOSTEVIN

AUDIO DRAMA**BIG FINISH**

RRP £9.99 (CD), £7.99 (download)

**Torchwood:
Moving Target**

RELEASED 30 JUNE

IN A NUTSHELL: With the Earth frozen in time, Suzie Costello becomes locked in a battle to save the planet and the life of Alex, the last woman alive...

For his latest *Torchwood* script, writer Guy Adams was offered Suzie Costello – the Torchwood operative who died in the show's very first episode, and was later revealed to be a serial killer.

"On one hand, whenever a producer or script editor says, 'Would you be interested in doing this piece of work?' the answer is yes, cos it's a job!" laughs Guy. "But on the other hand, I was thinking, 'I'm not sure how much I like Suzie Costello'. But then I realised: neither does she. And that's interesting."

"Like all of us, Suzie wants to be a brilliant person. The problem is that she can't be, because she's not very good – not only because she's not skilled, but because *morally* she's not very good. That was the main hook for me: to put her in a situation where she was going to prove that she could be the most amazing person in Torchwood – and then spend an hour proving why she couldn't."

In *Moving Target*, Suzie wakes to find Cardiff frozen by aliens using Earth as a hunting ground.

"The rain has stopped," Guy explains. "Cars and pedestrians are still. The whole world is on pause."

Suzie allies herself with Alex, a young PR who's also escaped the freezing. "Alex is very self-obsessed," explains Guy. "She's the sort of person you sit down with, and think, 'Oh, you're lovely', but after half an hour of her chatting about her impending marriage, you go, 'Think about someone *else* for a minute!' She has this very narrow view of the world, and how she can be successful within it, as a counterpoint to Suzie, who has her own obsession with her goals."

What was it like to write for a character about whom we know so little?

"For all Suzie's limited screentime, there's a lot going on," Guy says. "That scene at the end of *Everything Changes* [2006], where she tries to find a gun in her handbag – that stumbling awkwardness. There's a lot you can read into. She's the sort of person who'd always fail an exam because it's the pressure, the need to act now – that's what she can't do."

The story is set at a crucial point on Suzie's path to darkness. "She has a foot in both camps," says Guy. "The stuff that we later find out she's done, she hasn't done at this point – but the potential for her to do it is clearly there. In my head, she leaves this situation, and then starts hatching plans..."

DAN TOSTEVIN

Indira Varma stars as Suzie Costello in *Moving Target*.



TALKING BOOK

BBC AUDIO
RRP £20 (CD)

The Claws of Axos

RELEASED 2 JUNE

IN A NUTSHELL: The Axons arrive on Earth, offering friendship and their priceless Axonite. But what is the real reason for the Axons sudden arrival on Earth...?

Richard Franklin, who played UNIT's Captain Yates during the Third Doctor's era, has always been fond of 1971 story *The Claws of Axos*.

"We had some very good writers at that time, but I do think *The Claws of Axos* was a particularly good one," he enthuses. "It contains one of my most favourite aliens, which are the globby Axons."

"It's quite a good introduction to what *Doctor Who*'s all about," he suggests. "The force of good, represented by the Doctor in a very eccentric way, fighting against the aliens. This extraordinary spaceship arrives on the beach, and most of the unfortunate people who get sucked inside this dreadful cone-like thing don't come out alive."

Richard has revisited the tale through its 1977 novelisation, which he's narrated for BBC Audio.

"I did try to get into the personality of the characters I was reading," he smiles. "There are some characters that would be extremely difficult to impersonate – it would be ridiculous me giving a squeaky voice for Jo Grant! – but if there is some hint of their character, that will actually help the listener. A very obvious one is Sergeant Benton, who has a slightly West Country accent, or the Brigadier, who's very gruff and executive."

This is Richard's second *Doctor Who* talking book, following his reading of *Last of the Gaderene* in 2015.

"It's challenging," he says, of recording audiobooks, "but I prepare very carefully beforehand because we only have a couple of days to record the whole book. The thing about acting is that a lot of it is about energy, and you need a different sort of energy for the different types of acting. On stage, the gestures have to be bigger, because obviously you've got a huge space that you're trying to communicate in. On television, the least necessary is the best possible. On audio, one needs a lot of energy in the voice, the thoughts, and in the feelings. Audio's a very subtle medium – the microphone is a very sensitive piece of equipment. Your brain and emotions have to be fully engaged all the way through."

How does he stay engaged? "With any kind of vocal work, I set myself targets, and try to achieve those targets. Also, I actually enjoy the stories, and *The Claws of Axos* is very enjoyable. One tries to make it come to life..." **DAN TOSTEVIN**

TALKING BOOK

BBC AUDIO
RRP £25 (CD)

Scream of the Shalka

RELEASED 2 JUNE

IN A NUTSHELL: The Doctor lands his TARDIS in the Lancashire town of Lannet to find that an alien force has invaded the town...

In 2003, the BBC Cult website had been experimenting with Flash animation. "They asked around, and found that they were the people in a position to bring back *Doctor Who*," says Paul Cornell. "They asked me to write it, and we were all convinced that this was going to be the future of *Doctor Who*."

The result was *Scream of the Shalka*, a six-part webcast with the voices of Richard E Grant as the Doctor and Sophie Okonedo as companion Alison.

"It was insisted that you had to be able to watch it straight away," explains Paul, "so the animation had to be very simple."

But their TARDIS tenure was over before it began.

"Over in another part of the BBC, an entirely different and much huger *Doctor Who* was taking shape," nods Paul, of the live-action television relaunch in 2005 which continues to this day. "We were sunk at that point."

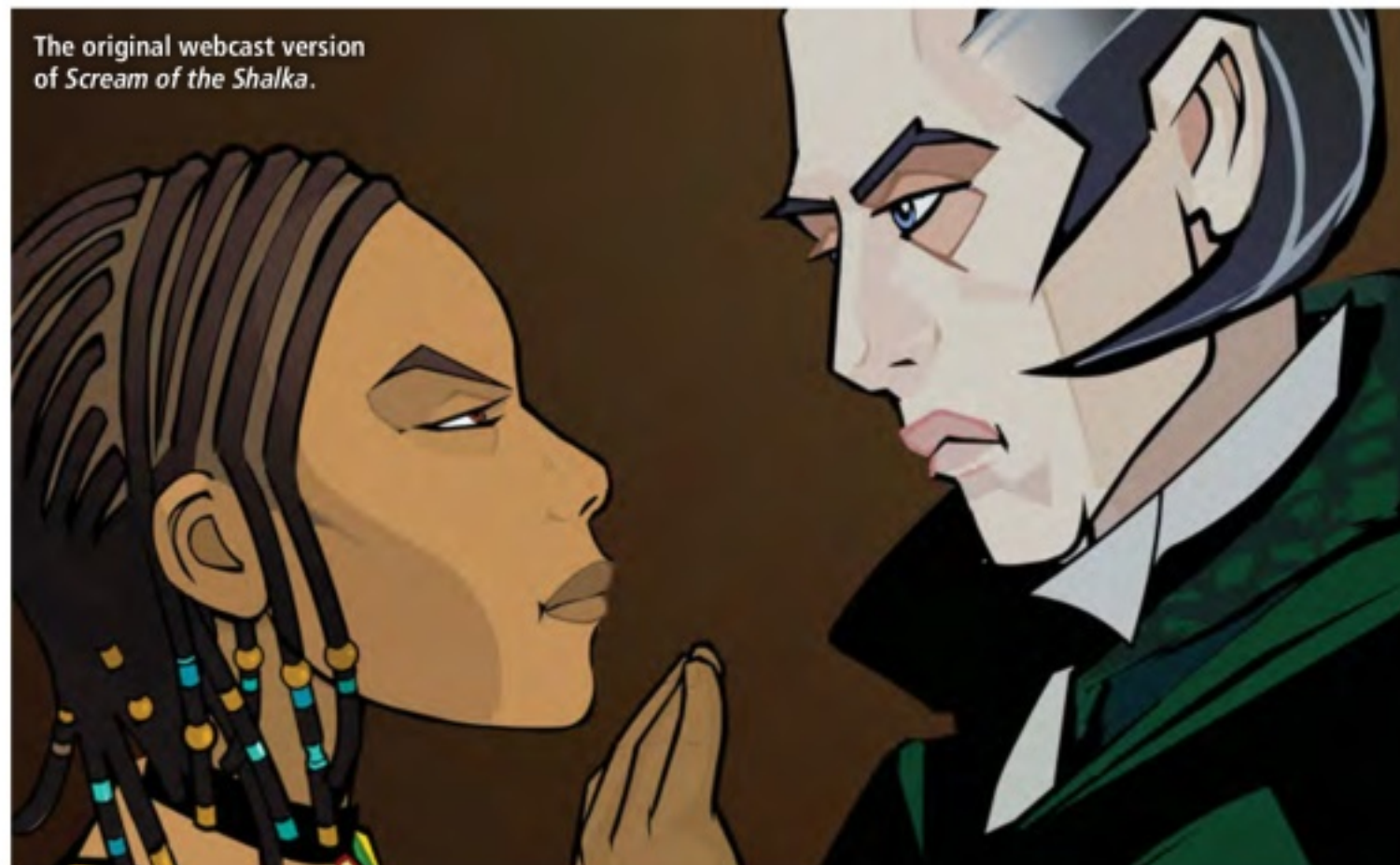
But *Shalka* itself has endured. In 2004, BBC Books released a novelisation by Paul, and now, that prose has become a talking book.

"I got to do everything the animation couldn't," recalls Paul. "Sometimes, one should keep some of the limitations in order to keep the feel of the original, but this time I felt able to flesh it out."

Paul was inspired by Target's adaptations of twentieth-century TV stories. "The Target novelisations were one of my earliest reading sources," he smiles, "and to write in that spirit was delightful. I came up with simple descriptions of the Doctor and Alison Cheney, and was trying to convey things with a great economy."

The new audiobook is read by David Collings, whose reading is a chance to revisit, or even

The original webcast version of *Scream of the Shalka*.



BACK ON TV!

Your guide to *Doctor Who* repeats airing in the UK over the next month...

On W

MAY

Victory of the Daleks, Last of the Time Lords..... Sunday 29

JUNE

The Satan Pit..... Wednesday 1
The Stolen Earth, New Earth..... Thursday 2
Tooth and Claw..... Friday 3
Victory of the Daleks, Amy's Choice, The Hungry Earth, Cold Blood, Journey's End..... Sunday 5
School Reunion..... Monday 6
The Girl in the Fireplace, Rise of the Cybermen..... Tuesday 7
The Age of Steel..... Wednesday 8
The Idiot's Lantern..... Thursday 9
The Impossible Planet..... Friday 10
The Satan Pit..... Saturday 11
Vincent and the Doctor, The Lodger, The Impossible Astronaut, Day of the Moon, Love & Monsters... Sunday 12
Fear Her..... Monday 13
Army of Ghosts..... Tuesday 14
Doomsday..... Wednesday 15
The Beast Below..... Thursday 16
The Sound of Drums..... Friday 17
Last of the Time Lords..... Saturday 18
The Curse of the Black Spot, The Doctor's Wife, The Rebel Flesh, The Almost People, Journey's End... Sunday 19
The Fires of Pompeii..... Monday 20
The Unicorn and the Wasp..... Tuesday 21
Midnight..... Wednesday 22
Turn Left..... Thursday 23
The Stolen Earth..... Friday 24
Journey's End..... Saturday 25
A Good Man Goes to War, Let's Kill Hitler, Night Terrors, The Girl Who Waited..... Sunday 26

All information correct at the time of going to press.

discover for the first time, a fascinating side-step in *Doctor Who* history.

"It's the road not taken," Paul sums up. "An experiment on the way to something bigger. It shows that everybody was trying to surf the zeitgeist towards new *Doctor Who*. It's almost like the idea is so good and so huge, it keeps on trying to revive itself, and we just got there at the wrong point. But I'm delighted that those who came afterwards got it so right." **DAN TOSTEVIN**

CAVE OF 500 EYES

Q

Quincentennial greetings from the planet Quinnis, where Quizzing is a way of life and nothing is more sacred than the number 500. When I asked Queen Quetzal of Quinnis to suggest a quiz topic for this landmark issue of DWM, she grandly declared that I should command you to identify all 500 inhabitants of the planet Karfel. When I told her that that was the daftest idea I'd heard since the Quarks applied for membership of the Quawncing Grig, she had a bit of a strop and condemned me to a quintillion years' hard labour mining Quarb Crystals on Qualactin Six. Luckily, what with me being an ethereal transdimensional wraith and all that, I was able to dematerialise in a swirl of Quantel.

Instead, here's my own Quincentenary Quiz. Peering out from these pages you will see precisely 500 eyes. Most of them come in pairs – but as you know, not every life-form in the cosmos is of the binocular persuasion, so you'll also find a smattering of ones, threes, fours, and even a six. There are 500 eyes in total. Trust me, I've been number-crunching away at this like a latter-day Logopolitan.

You've already guessed the rules: for each picture, I want you to identify the character and the *Doctor Who* story. Four things to bear in mind: (i) Some stories have more than one picture; (ii) I've thrown in a handful of non-TV wild cards, so you'll have to think about other media; (iii) For a maximum two points each time, remember that we want the story title as well as the character, and be as specific as possible – sometimes the character might just be 'a Judoon' or 'a Zarbi', but on most occasions, even if it's a monster, you should be able to identify a specific individual and the exact story it comes from; (iv) There's no Zarbi and no Judoon. Those were just examples.

It wouldn't be a quiz without prizes, and the five highest-scoring entries will win a copy of *The Tenth Doctor Adventures*, courtesy of those super people at Big Finish. To be in with a chance, simply send your answers to the usual address, clearly marked '500 EYES QUIZ' on your envelope or email subject line, not forgetting to include your postal address. The closing date is 29 June 2016.

Okay, let's go. The Quest is the Quest, so activate the Quantum Accelerator and it's eyes down for a full house. And a very happy 500th to DWM!

The Watcher

HOW TO ENTER: Send in your answers, plus your name and address, by email or by post. **By email:** dwm@panini.co.uk **By Post:** 500 Eyes, DWM, Brockbourne House, Panini UK, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS

TERMS AND CONDITIONS: The competition will open on Thursday 26 May. Entries must be received by DWM by close at midnight on Wednesday 29 June 2016. One entry per person. The competition is not open to employees of Doctor Who Magazine or their families. In the event of a tie, five winners will be drawn at random from the highest scoring entries. DWM will not enter into any correspondence. Winners' names will be available on request.

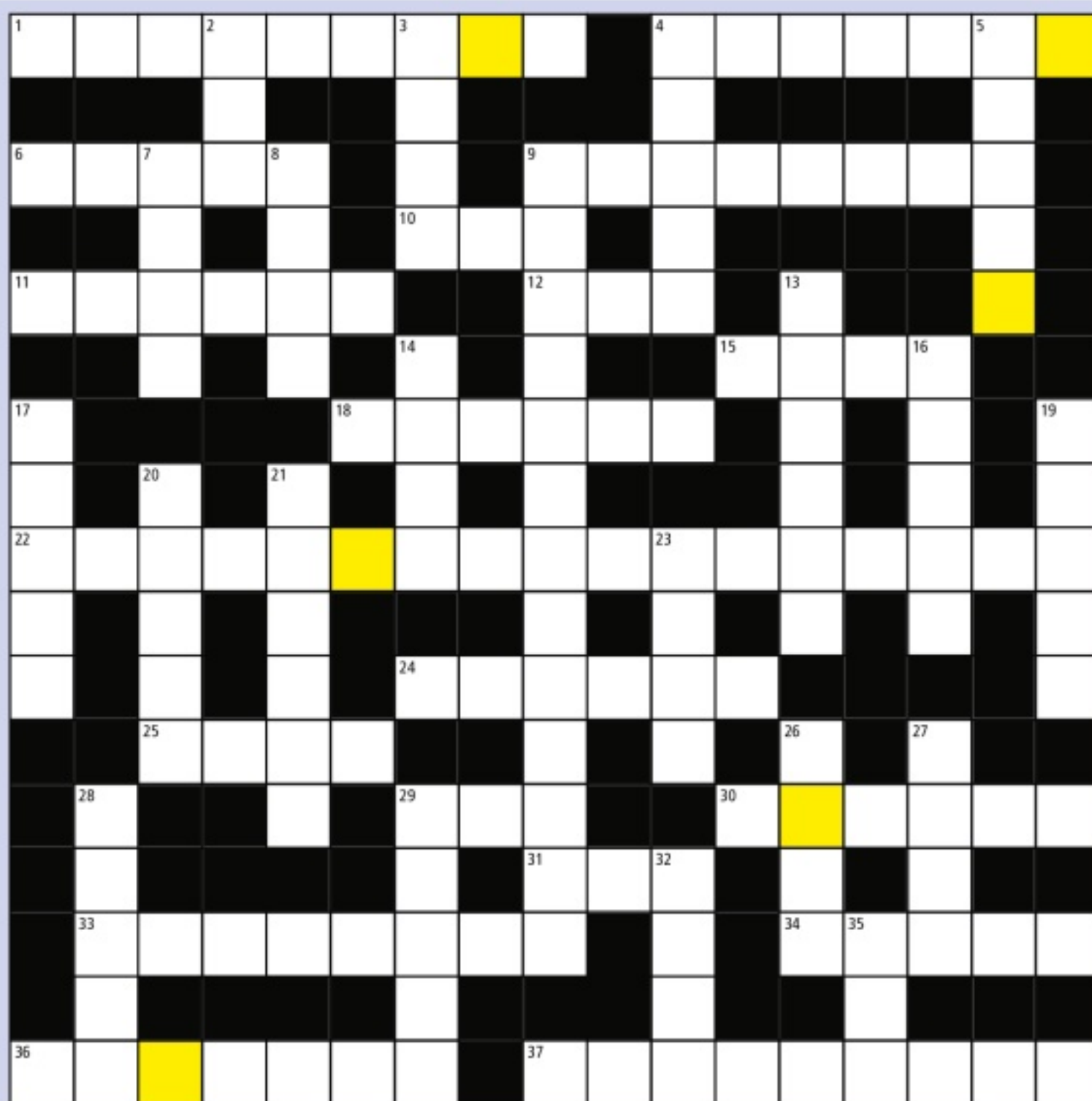






Crossword

Do you know your Bill from your Ben? Of course you do! So why not unscramble this puzzle?



ACROSS

- 1 A companion of the Doctor (9)
- 4 He was the Doctor all the time - The _____ (7)
- 6 (and 36 Across) Time period during which the Pandorica was raided by the Franks (5,7)
- 9 *The Reign* _____ (2,6)
- 10 Production code for *The Mind of Evil* (1,1,1)
- 11 (and 26 Down) He claimed he was going to kill every last stinking Dalek in the galaxy (6,4)
- 12 Liz _____ - monarch on *Starship UK* (3)
- 15 Clara owned the most important _____ in human history? (4)
- 18 Peladonian high priest (6)
- 22 Lord President of the High Council of Time Lords, perhaps? (9,8)
- 24 Master (anag) (6)
- 25 How 20 Down described humans (4)
- 29 Production code of *The Curse of Peladon* (1,1,1)
- 30 Sorvad (anag) (6)
- 31 The Doctor had a chocolate one at the beginning of *Planet of the Dead* (3)
- 33 Ann _____ - her identity was stolen by the Chameleons (8)
- 34 Chedaki, for example (5)
- 36 See 6 Across

- 37 Frog-like alien first encountered by the Fifth Doctor (9)

DOWN

- 2 "It's the end, ____..." (3)
- 3 Foon Van _____ (4)
- 4 Artificial intelligence created by Professor Brett (6)
- 5 First name of Britannicus base deserter, Penley (5)
- 7 (and 13 Down) _____ switch (4,6)
- 8 "No such thing as Robin _____" (4)
- 9 *The Tomb* _____ (2,3,8)
- 13 See 7 Down
- 14 Ankh or Lakh, for example (4)
- 16 (and 19 Down) TARDISes contain these mercury-filled components (5,5)
- 17 Bonnie, for example (5)
- 19 See 16 Down
- 20 She was killed by Ambrose Northover (5)
- 21 He was killed, along with his friend Tommo, by the Master (6)
- 23 Henchman of the Rani (4)
- 26 See 11 Across
- 27 _____ 51 - the Eleventh Doctor was imprisoned here (4)

WIN!

TENTH DOCTOR AND DONNA BOOK IN THE BLOOD!

The Tenth Doctor and Donna return in the latest *Doctor Who* novel by best-selling author Jenny T Colgan, *In the Blood*.

All over the world, people are venting their fury at one another on social media. Dropping their friends, giving vent to their hatred, and everywhere behaving with incredible cruelty. Even Donna has found that her friend Hettie, with her seemingly perfect life and fancy house, has unfriended her. And now, all over the world, internet trolls are dying...

From the streets of London to the web cafes of South Korea and the deepest darkest forests of Rio, can the Doctor and Donna find the cause of this unhappiness before it's too late?

In the Blood is available now in hardback, at all good bookshops and online stores, priced £12.99. An ebook version is also available. Thanks to BBC books, we've got **TEN** hardbacks to give away to readers who can rearrange the letters in the yellow squares of the prize crossword to form the name of a country visited by at least four Doctors. To enter the competition, visit the following website:

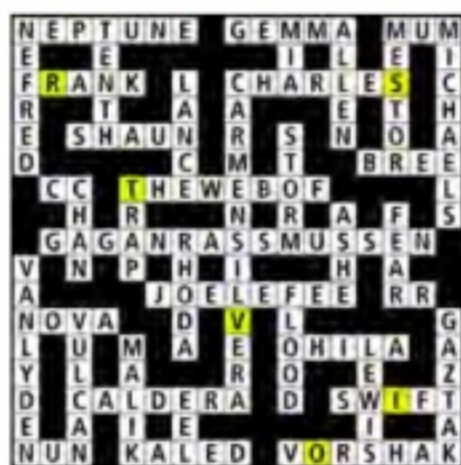
www.doctorwhomagazine.com/competitions



TERMS AND CONDITIONS: The competition will open on Thursday 26 May. Entries must be received by DWM by midnight on Wednesday 29 June 2016. One entry per person. Entrants must be resident in the UK. The competition is not open to employees of *Doctor Who Magazine* or the printers, or anyone else connected with DWM, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. DWM will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter.

- 28 Morrell from *The Massacre* or Maranne from *The Moonbase* (5)
29 The Doctor's "closest friend", apparently (5)
32 Chessene of the Franzine ____ (4)
35 Dalek unit of time (3)

ANSWERS NEXT ISSUE LAST ISSUE'S SOLUTION



LAST ISSUE'S PRIZE WORD: VORTIS



Crazy Caption



Yes, indeed, it's the return of DWM's beloved *Crazy Caption Competition*! Well, we had to, didn't we? The *Crazy Caption* first appeared way back in Issue 1 and ran throughout the *Doctor Who Weekly* era, returning to the pages of the mag for a period during the 1990s. And now, for one issue only... it's back!

All you have to do is think up the most amusing comment you can to go in the empty speech balloon on the photo above. The funniest entry in the opinion of the judges will win a

year's subscription to DWM! The winning entry will be printed in a future issue.

Just email your caption to dwm@panini.co.uk with 'Crazy Caption' in the subject line, by 13 July 2016, and remember to include your full name and address. Good luck!

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ADVERTISING FEATURE (not really)



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WOTCHAI

The page that blesses the good ship Women's Lib and all who sail in her.

BY THE WATCHER

A History of Doctor Who in 100 Objects...

#71

THE Y-CHROMOSOME

Here's a jolly parlour game: how many *Doctor Who* stories are there in which the entire credited supporting cast is female? Having dwelt long and hard on this fascinating poser, the only one I can come up with is *The Night of the Doctor*, and I'm not even sure if that counts. Never mind. Let's flip it around and see if we can think of any stories in which the entire credited supporting cast is male. Again, tricky. The only ones I can think of are *The Rescue*, *The Space Museum*, *Mission to the Unknown*, *The Smugglers*, *The Moonbase*, *The Abominable Snowmen*, *The Mutants*, *The Sontaran Experiment*, *Revenge of the Cybermen*, *Planet of Evil*, *Pyramids of Mars*, *The Masque of Mandragora*, *The Power of Kroll*, *Warriors' Gate*, *Cold War*, *Journey to the Centre of the TARDIS* and *Heaven Sent*. And if you think that's a lot, ponder this: if we were to carry out a sweep of all the stories that feature just a single token female, the list would fill the page.

In *Doctor Who* as in real life, there's still a heck of a way to go, but we can safely say that gender balance is one thing that the show has got a little bit better at

since the olden days. Look again at that list of men-only stories. Sad to say, the much-loved Philip Hinchcliffe era is *Doctor Who*'s worst offender: five whole stories feature no women at all besides the companion (not even extras, excepting a couple of Giuliano's party guests). A further two – *The Deadly Assassin* and *The Face of Evil* – feature women only in brief voiceover parts. Happily, the next production team takes a more enlightened approach: *The Power of Kroll* notwithstanding, the Key to Time season fields more women than the entire Hinchcliffe era put together.

But here's an interesting thing. Never mind the humans: consider how rare it once was for *Doctor Who* to feature female aliens. I don't mean Thals and Dulcians and Peladonians and all the other humanoid races: I'm talking about proper creature make-up. These days we're accustomed to meeting Trees, Cat People and Silurians who happen to be female, but it wasn't always thus. There's an oft-quoted scene in *The Time Warrior* about differently-constructed thoraxes which makes it clear that there are no lady Sontarans, and when *The Hand of Fear* was transmitted back in 1976, it was a radical surprise – a gimmick, in fact – when Eldrad stepped out of the reactor in female form. As you know, Eldrad isn't female at all; he's just adopting a suitable "user interface" for meeting the humans, so he doesn't really count. Nor, by the same token, does the Axon Woman. In fact, it's only once you start hunting for a straightforward female alien that you realise how slim the pickings are. You'd have thought they might have jumped at the chance, albeit for dubious motives, to

include a sleeky female Draconian or some such. But no: throughout *Doctor Who*'s first couple of decades, the monster club remains stubbornly male-dominated. There are no female Sensorites, Monoids, Exxilons or Kraals.

Fish People were human to start with, so they don't count. Sister Lamont might be a woman, but there's no indication that her Zygon counterpart is. There aren't even any female shop-window dummies in *Spearhead from Space*.

So hats off to the tiny handful of notable exceptions.

The spiders of Metebelis Three are most definitely a sisterhood, while the hermaphrodite Alpha Centauri – operated by a man, voiced by a woman – strikes an early blow for gender fluidity. And before either of those, we have the weird and wonderful folk of the planet Vortis. *The Web Planet*'s Animus, Nemini and Hlynia are *Doctor Who*'s first female monsters – while the Menoptra Vrestin, played by a woman and addressed throughout as male – has the distinction of being the show's first trans character. That's not bad going for 1965, especially when you consider that, discounting robots and space ladies with a touch of exotic make-up (Movellans, Drahvins, Cessair of Diplos), it isn't until 1981 that we next encounter a prosthetic alien race which isn't entirely male. Granted, the sole female Tharil in *Warriors' Gate* is a non-speaking extra, but at the time she was enough of an oddity to be mentioned in every review. And an oddity she remained: over the next five years the only further additions to our list are the Urbankans and the Cryons. The big sea-change doesn't come until the Seventh Doctor's era, when suddenly we're awash with female Lakertyans, Chimerons, Gods of Ragnarok, Haemovores and Cheetah People. And not before time.

IN A NUTSHELL: Hurrah for *The Web Planet*: bold, ambitious and groundbreaking in so many ways.



Trans alien butterfly.



Ohila – head of the sisterhood.

TOP TEN PAINTINGS

- ▲ ALZARIAN GOTHIC ▲
- ▼ THE MONOID LISA ▼
- ▲ WHISTLER'S OLD MOTHER ▲
- ▼ THE LAUGHING BRIGADIER ▼
- ▲ THE RAFT OF THE MEDUSOIDS ▲
- ▲ THE FLAST SUPPER ▲
- ▲ THE 'HAI!' WAIN ▲
- ▲ A DANCE TO THE INVASION OF TIME ▼
- ▲ THE PERSISTENCE OF MELANIE ▲
- ▼ AND WHEN DID YOU LAST SEE YOUR SHADA? ▼

SUPPORTING ARTIST of the month

Few would accuse the all-male Xerons, revolutionary heroes of *The Space Museum*, of being *Doctor Who*'s most intricately drawn race of aliens. Just like their mortal enemies the all-male Moroks, their daily routine consists of standing around bickering, being incompetent, and falling over. Any extra who can inject some attitude and backstory into such unpromising material is to be congratulated, so let us applaud the splendid Xeron boy who appears at 17:40 in the final episode. He's carrying a piece of dismantled museum, and he's making no bones about the fact that his character would like to take it off to camera left. So when that bossy-boots Tor indicates that he should take it off in the other direction instead, our hero executes the flounciest of double-takes, as if to say, "Ooh, love a duck, she wants it over there now. Fine. Over there it shall be. But I'm not happy. Honestly, I've had it up to here with this palaver." If Tor doesn't watch out, he'll have another revolution on his hands.



THE Six Faces OF DELUSION

Season 20: don't you just love it? With its promise of something from the past in every story, its intriguing shortage of monsters, and its recurring theme of immortality being a right pain in the butt, it's easy to overlook the fact that a surprising number of its characters appear to be named after something a bit odd. Which five of the following are true, and which one have I just made up?

Answer revealed at the bottom of the page.

- 1 Hedin is a crater on the moon.
- 2 Kari is one of the moons of Saturn.
- 3 Zorac is the brand name of a retinoid skin cream.
- 4 Wrack is a kind of seaweed.
- 5 Ergon is a philosophical concept from Aristotle's *Ethics*.
- 6 Dugdale is a valley in Derbyshire.



WHAT A LOAD OF RUBEISH

The myopic M.Sc. analyses the worst jokes in the cosmos.

WHAT'S BEHIND THAT FLAP ON THE TARDIS DOOR?

A PHONE, BILL.

WHAT DO THE MACRA FEED ON?

GAS, BILL.

HOW DO THE DALEKS POWER THEIR CITY?

ELECTRICITY, BILL.

IS THIS SUPPOSED TO BE FUNNY?

VERDICT: "I hope not."

NEXT time... *The celebrations continue!*

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next 500!*